

IN THIS ISSUE: { THE MISSION OF JOSEPH HAYDN—By Dr. Hugo Leichtentritt  
OPERA LIBRETTOS—DO THEY MATTER?—By Helen Redington

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McCORMACK



MARTHA HENKEL,  
for six years a member of the ballet of the  
Metropolitan Opera Company, received her  
training from Rosina Galli, director of the  
ballet school of the Metropolitan. Miss  
Henkel is the daughter of Ernest Henkel,  
manager of Martinelli.



LÉON GOOSSENS (OBEST), SIR THOMAS BEECHAM AND J. BEEK,  
after a Concertgebouw program at The Hague, Holland, sponsored by the Netherland  
Concertbureau, of which Mr. Beck is manager. (Photo © by N. V. Vereenigde)



CARMELA PONSELLE  
is singing Amneris in *Aida* at the Metropolitan  
on April 2; and will essay Laura in *La  
Gioconda*, with Rosa Ponselle in the title  
role, in Cleveland on April 23. Recently,  
Carmela Ponselle sang in Flushing, N. Y.,  
and she has been reengaged there. She will  
make her first radio appearance in May on the  
General Motors Hour. (Mishkin photo)



THE EL PASO SYMPHONY ORCHESTRA, WITH H. ARTHUR BROWN  
DIRECTOR.

Mr. Brown was loaned to this section by the Juilliard Foundation for one year; but because  
of the need of a leader, El Paso and the State College of New Mexico (where Mr. Brown  
heads the violin department) have been able to hold him for another year. (National  
Photo Print Co., El Paso.)



LILYAN GROVEMAN,  
contralto, pupil of Irma Swift, who took  
part in the concert given on March 13 by  
the Din and Daub Society at Roerich Hall,  
New York.



OTTORINO RESPIGHI AND HIS WIFE  
read of "Artists Everywhere" in *Musical Courier* in the library of the Bremen. The  
illustrious composer came to America to conduct the première of one of his works with the  
New York Philharmonic Symphony. (Photo by Rich. Fleischhut.)



MARIE MILLER,  
harpist, before the Brooklyn Academy of  
Music, where she appeared with the Chaminade Club on March 8. Miss Miller played  
Pierne and Haydn numbers, an Old French  
Melody which she has transcribed for the  
harp, Debussy's *En Bateau*, and two com-  
positions by Carlos Salzedo, *Desirade* and  
*Whirlwind*.



THE BALTIMORE CITY COLORED ORCHESTRA AND THE BALTIMORE CITY COLORED CHORUS  
gave their first joint concert in Douglass High School, Baltimore, March 10. Charles L. Harris is conductor of the first named organization; W. Llewellyn Wilson, of the second.  
The program included works of Haydn, Wagner, Percy Grainger, Arthur Sullivan and the first public performance of James O. Jones' *Romanza*.

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## Respighi's *Maria Egízica* Is Premièred in New York

"Concert Opera" Scores Success—Mixed Styles, Melodious,  
Adeptly Orchestrated—Composer Conducts—  
Singers Highly Effective

By LEONARD LIEBLING

At Carnegie Hall, on the evening of March 16 (the performance was repeated March 17 and 18) and for the benefit of the pension fund of the Philharmonic Orchestra, Ottorino Respighi conducted the world première of his new composition, officially entitled: *Maria Egízica*, a Mystery Triptych for Concert.

The importance of Respighi as a composer made the event a significant one and a representative audience was on hand to effect acquaintance with this late opus from the musician who created also *The Pines of Rome*, the *Sunken Bell*, and a number of other outstanding scores.

Adding to the auspiciousness of the occasion was also its picturesqueness, represented by the novel form of the premièred work and the unconventional scenic setting and performing apparatus required for the presentation.

The stage of Carnegie Hall bore a superimposed platform, to the right of which a chamber orchestra supplied accompaniment and symphonic illustration for the personages who sang and acted the *Mysterium* in three episodes, (connected with orchestral interludes) setting forth a story and text by Claudio Guastalla, suggested by passages in Cavalcà's *Life of the Holy Fathers*.

At the rear of the heightened platform on the Carnegie Hall stage, there was a golden triptych with two closed doors, swung open (after a short orchestral prelude) by a pair of white robed, wingless angels. The exposed inside of the triptych revealed three painted pictures set side by side in the gilded frame: the harbor and shipping of Alexandria (Egypt); a desert beyond the Jordan, with a lion digging a grave; the door of the Temple of Jerusalem, where on the Day of

the Commemoration of the Holy Cross, the sacred wood is shown to the people.

The auditorium of Carnegie Hall was kept dark, illumination centering upon the scenery and the costumes of the performing singers.

### CAST AND PRESENTATION

As a matter of record, the complete cast of the première is given herewith:

Maria	Charlotte Boerner
Abbot Zosimo	Nelson Eddy
The Pilgrim	
Sailor	Alfredo Tedesco
Lepre	
Mate	
Blind Woman	Helen Gleason
Angel's Voice	
Another Mate	Myrtle Leonard
Beggar	

The Commemoration of the Holy Cross, the sacred wood is shown to the people.

The auditorium of Carnegie Hall was kept dark, illumination centering upon the scenery and the costumes of the performing singers.

There was a chorus of twenty mixed voices (trained by Giulio Setti) singing offstage.

Armando Agnini directed the action; the scenic production came from Lillian Gaertner Palmedo, supervised by Joseph Urban; the scenic and costume designs are to be credited to Nicola Benois. Messrs. Setti, Tedesco, and Agnini assisted by courtesy of Giulio Gatti-Casazza of the Metropolitan Opera Company. The performance lasted about an hour.

Maria Egízica belongs to the school of simple mystery plays which in the Middle Ages used to be enacted (frequently by priests) before the altars of cathedrals. From an interview with Respighi, published in *La Nuova Italia Musicale*, it appears that he had long been fascinated by the idea of an "opera for concert" (although *Maria Egízica* is neither altogether opera nor oratorio) and the composer asks his listeners, "to hear and watch simply, credulously, like the faithful people who assist at a mystery or a religious procession."

Of course, that feeling was not gained by those who are merely hardened concert-goers, but for auditors in the spirit of Respighi's suggestion, the illusion was hardly lessened because of the stark and colorless Carnegie Hall surroundings. Such hearers must have come under a profound impression, heightened through the exceptionally well prepared

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## Brussels Hears New Tansman Opus

Symphonie Concertante Has Rich Orchestration, Melodic Content, and Rhythmic Variety

By IRVING SCHWERKÉ

BRUSSELS.—I journeyed to the Belgian capital from Paris today (March 6) to hear the first world performance of *Symphonie Concertante*, by the Polish composer Alexandre Tansman. The work was brought out by the Brussels Symphony Orchestra, in the Palais des Beaux-Arts (one of the finest concert-halls in Europe), under the direction of the composer. Other numbers on the program were Dvorák's New World Symphony and *La Mer*, by Paul Gilson, conducted magnificently by Desiré Defauw.

The *Tansman* work was immediately successful before the large audience that heard it. Music-lovers had come from Paris, Antwerp, Lille, Liege and Rotterdam to witness its creation. At the end of the performance there were ovations and recalls for everybody concerned. The *Symphonie Concertante* is in four movements: *Sinfonia*, *Tempo americano*, *Andante pesante* and *Finale*, and is scored for modern orchestra, with piano-string quartet (MM. Maas, Lykoudi, Foidart, Wetzel) conceived as a single soloist.

The writing is particularly masterly: never a note in the piano-string quartet that is not completely audible. The orchestration is in Tansman's most effective manner, rich, opulent, discriminating. The first movement is a rhythmic, dynamic whirlwind; the second is built on an effective stylization of the Charleston rhythm, and a nostalgic Blues by way of trio. The *Lento* is a vast, poignant melodic line, majestic and profound (one of Tansman's rare gifts). The *Finale* is an exciting perpetual movement, dazzling in rhythmic variety and difficulty. And as he has hitherto done in all of his better works, Tansman has again revealed (in addition to his command of modern orchestral means and methods) a depth of feeling (*Lento*) and a poetic sense (*Tempo americano*) that but very few contemporary artists possess.

## Second Mortgage Placed on Chicago Opera Building

A second mortgage of \$7,500,000 has been made on the Chicago Civic Opera House property by the 20 Wacker Drive building corporation, of which Samuel Insull is president. The property already carries a \$10,000,000 first mortgage. The \$7,500,000 second lien is for ten years and has been placed to protect a floating debt of \$3,385,000. When the Civic Opera House was erected, it cost more and took longer to build than expected and the debt of \$3,385,000 was incurred as a result. This second mortgage is not permanent, and a mortgage bond issue is contemplated when market conditions warrant floating it, which will discharge this indebtedness.

## Vienna State Opera May Close

(By special cable to the Musical Courier)

VIENNA.—The State Opera desires its place in the sun. Clemens Krauss, director, announces that the institution will have to close unless it is permitted to share in the earnings of the Vienna Broadcasting Company, or else be permitted through legislation to set up its own radio station. The V.B.C. (a monopoly), says Krauss, earns three times as much as the State Opera.

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## Busch Produces Work by Seventeen Year Old Lad

Boy Writes Remarkable Psalm—  
Displays Contrapuntal Genius

BY ELINOR JANSON

DRESDEN.—The most startling event of the season in musical circles was assuredly the concert given recently in the Staatsoper (under the direction of Generalmusikdirektor Fritz Busch) for the benefit of the fund of the Philharmonic Orchestra. The event was unique inasmuch as it combined both the Philharmonic and a part of the State Orchestra, as well as a choir of 400 singers, to give the initial rendering of the 90th Psalm, set to music by a seventeen-year-old boy, Gottfried Müller.

The impression made by this composition was profound and overpowering, and one could not realize that anything so mature and affecting could have been created by a boy of his age, until he appeared, pale and trembling, to receive the storms of applause from the enthusiastic audience which filled the vast auditorium.

Gottfried Müller is the son of a pastor, and has grown up in simple, strictly religious surroundings. Already at the age of ten he had mastered harmony and counterpoint, and showed his remarkable talent by composing chorals and fugues.

The young composer played at a school concert several years ago and by lucky chance Fritz Busch, who is always ready to help and promote promising talent, was present and, realizing the boy's genius, obtained assistance from the Abraham Lincoln Foundation in order to send Gottfried to Edinburgh to study with Professor Donald Tovey.

The most complicated fugues and other polyphonic music are only pastimes to young Müller, and the newspapers in their enthusiasm compare him to Menuhin in his present developed mastery (with the difference that Müller is a creator and Menuhin an interpreter) both mature in their knowledge of music.

## Toscanini to Return for Benefit Concert

Arturo Toscanini will return to America from Italy to conduct a single concert at Carnegie Hall, New York, on April 28, for the benefit of unemployed musicians. He will sail back to Europe immediately after this event. Clarence H. Mackay, chairman of the board of directors of the New York Philharmonic, received this cable from the Italian conductor: "With all my heart I am at the disposal of the board of directors of the Philharmonic-Symphony Society for this good cause. I will sail on the *Ile de France*, April 19. I have just completed my cure with wonderful results." The inference from this message is that the conductor's right arm is completely cured, and that he will resume his leadership of the New York Philharmonic next season.

## No Opera for Buenos Aires

The Musical Courier has been informed that the Colon (Buenos Aires) Opera will not give performances this season. Lily Pons, who was engaged for many appearances there, will sail for Europe on May 4. This suspension of operatic activities in the South American city will affect many prominent artists engaged for the season by the management.

## Caroline Thomas in Vienna Debut

(Special cable to the Musical Courier)  
VIENNA.—Caroline Thomas, American violinist, was warmly received by an enthusiastic audience at her debut here. There were many encores.

## Rome Acclaims Raisa

(Special cable to the Musical Courier)  
ROME.—Rosa Raisa made a triumphant appearance at the Royal Theatre here as Norma. Rimini, in *Fedora*, appeared successfully at San Carlo, Naples.

# OPERA LIBRETTOS—DO THEY MATTER?

BY HELEN REDINGTON

IT was by no mere chance that *Pollyanna* was born an American. Like it or not, there is something incurably optimistic, infantile, romantic in our dispositions. We must still seek silver linings to our clouds and—while the pessimists shudder—quite often find them.

Therefore it is natural and native that finding our operatic situation wobbly we should not be content with shrugging and muttering *C'est la vie*, which is French for blaming it on the depression. We start wondering about causes and speculating on cures. We tell ourselves that this slump which is driving us to a general scanning of horizons may bring some ultimate good out of a situation at no time really satisfactory. For opera was, like our stocks and bonds, riding for a fall anyway. It was traveling on momentum and its critics were being hushed if not convinced by a display of boxoffice receipts. To be sure, a gambler who will not bet on his own mare when she continues to win is no gambler. But when she is losing, that is the time to examine her teeth and legs and listen to the trainer's warning that she is getting old. Critics may not flourish in prosperity but give them panics and depressions and each and every one of them becomes, *ipso facto*, a prophet.

All of which suggests that the time is at hand to ask ourselves what is the matter with opera, over and above the fact that people are feeling poor and cutting down on luxuries. For we all know that depression is not the only answer. There is something other than a shrinking bank balance driving people to surrender their accustomed subscription seats. That there is an opera-minded public with money enough to pay for their seats if the attraction is strong enough is proved by, say, the packed house at a *Rheingold* special matinee; by the reception given *Wozzeck* despite the double admission charge. To say that novelty in the latter case and tradition in the former greatly augmented the attendance is not enough. There are novelties the reception of which has not warranted a second appearance, and by far the greater number of any season's offerings are traditional. Nevertheless the institution of an operatic season must have more to depend upon than spasmodic popularity if it is to persist. Is the appeal of this form of entertainment waning?

#### LOOKING INTO THE QUESTION

The drawing power of theatrical performances of one kind and another is as old and we suspect as eternal as mankind. Puppet shows on street corners, guild—we speak of mediaeval and not of modern times—offerings on wagon-tops, dramas enacted on hillsides, in amphitheaters and in church porticos all have in their time played to vast audiences. The appeal of that which is apprehended through the eye and ear is basic. Old forms give way to new and yet somehow persist. The church no longer enacts its Bible stories, but the theater gives us All God's *Chilum*. Puppet shows have lost their universality of appeal, but we still have them. It is unthinkable that opera is losing its place. Man is an animal and must in consequence be reached through his senses. But man is a thinking and a feeling animal and the broader the sensory appeal, the greater the consequent pleasure. Man loves

a story, and he loves a picture and he loves a tune. Will he surrender a form of art-expression which satisfies all these tastes at once? Surely not—so long as it does satisfy.

It may not be so in *Arcadie*, but those who live their span upon this planet do not find in their daily experiences complete expression for all their mental and emotional powers. They must in consequence, lest the stream be dammed, find avenues of escape in imaginative adventures and experiences. And it has been the portion of the artist in every time to give to others that emotional release which they cannot compass for themselves. Poet and sculptor, painter, dancer and music-maker have not only found expression for their own powers in their works; they have given freedom likewise to every one who has seen or heard their product in exact proportion to that person's degree of quality. And since the power grows with the exercise, the ability to enjoy with the enjoying, the artist who does not create is stultifying not only himself but also his potential audience. If opera ceases to be, those to whom opera ministers cease, to some unappreciable extent, to be also. And that future as yet unreached audience is denied its needed emotional expansion.

It does indeed behove us to examine with care, to speculate and theorize. What lack in the offering accounts for the falling off of interest? It is unjustifiable to carp at the excellence of our productions. Then it becomes necessary to examine score and libretto. Surely the music is adequate; and so—what of the story? For mankind in addition to liking harmonious sound and pageantry, does adore a good story well told. Modern novelists tried hard to prove the contrary but, with chagrin, they are at their most modern admitting this failing in the romantic reader and are conceding him his story: just as free-verse writers have come to employ a more rhythmic pattern and even rhyme for the sake of having any readers left at all; and composers are grudgingly re-admitting to their vocabularies the word "melody."

#### IMPORTANCE OF LIBRETTOS

Opera in the making has always been popular in its appeal. It is only in retrospect that, like Shakespeare, it is damned into classicism. And opera stories when first told were doubtless meant to interest. That for the most part they no longer do hardly needs substantiation. Ask any seasoned opera-goer the story, say, of *Tosca*, an opera he is sure to have heard at least a score of times, in this country and abroad. He will stare at you, the neophyte. "Tosca? Oh—of course—be sure to get there for the second act aria. What's it about? Oh—you know—she kills Scarpia and puts candles beside him—very effective. Then she dies—throws herself off a wall, I believe. Who's singing?" For this man has, for years, attended every opera only for chosen bits of song. The modern technic with its recitative, aria-less score must embarrass him. He has no high spot by which to time his arrival.

To be sure librettos are bought and their involved argument scanned in helpless confusion during all intermissions. But the booklet is taken home to be read next time. And next time usually sees this one-twice three operas a season person choosing a different offering. And the story goes unread, for there has been nothing in the action to stir curiosity. Is that not, perhaps, unfortunate? Why he goes, whether to hear a much talked of singer, or to appear his own vague longing toward wider horizons, is uncertain. To make him go more often, to make more like him attend as well, is a problem that must be solved; and perhaps the slight added impetus needed to this end would be found in an interesting, intelligible story back of the musical and scenic setting. Opera might save its life in Chicago and Berlin, in London and New York if impresarios remembered how much all the world loves a story.

Whenever and wherever a new opera was born, both of these conditions were met. The composer chose a story that he believed of interest: the language was that of his hearers. Indeed in every country but our own the problem of intelligibility is non-

existent. For all operas are given in German in Germany; in Italian in Italy; in French in France. We claim that an opera should be given in the language in which it was conceived; yet we do not insist on a Molnar play being presented to us here in German. We admit regrettably that something is lost in translation and yet we concede without argument that a play, to be enjoyed, must be understood. Does an opera differ so widely from every other form of theatrical entertainment that it matters not at all to the audience what it is all about? So long as we continue to ignore the importance to the audience of understanding the meaning of that scaffolding upon which the whole is built, the story, we shall not be a genuinely opera-going nation: the art will not be indigenous.

Yet the situation calls for more than poets clever at translation, apt at phonetic values. For Germany and Italy and France are all suffering under this waning interest in opera. There is a second requirement, upon which every theatrical entertainment stands or falls. To be sure the patron must needs understand that which he witnesses: but he must also enjoy it; he should find the story interesting if he is to come again, recommend it to his friends, accept it into his being. And have these old tales any real appeal to a modern audience? When they were written, doubtless. But—now?

#### SOME OF THE STORIES

Let us examine them. Take those that have to do with knightly warfare and intrigue. Once these settings gave added appeal. Now, so remote are they from present-day experience, they can but make a story seem less real, requiring of the librettist in consequence a greater vitality in character, a more significant and universal emotional integrity. The story must be so true that no setting can render it remote. It is only by this standard that literature of bygone ages lives on into the present. Take *Don Carlos*. His betrothed, for political reasons, weds his brother, the King of Spain, who in turn is so driven by jealousy that he surrenders *Don Carlos* to the torture and death of the Inquisition? How can you ask our modern tired business man to care about that story? The question must be, does Verdi's music sufficiently animate this dead issue to justify the inclusion of *Don Carlos* in the modern repertoire. The story of *Andrea Chénier* is much the same, though less handicapped in that we are closer to the French Revolution than to the Inquisition. But jealousy again betrays a rival to death that is the accidental penalty of the prejudice of a day rather than a consequence of some universal law. The unreason both of the French guillotine and of the Spanish torture-rack make these deaths seem remote, unreal. Pizzetti, too, in *Fra Gherardo* is hampered by a subject to which we have grown indifferent: the suffering of a monk whose flesh has betrayed him. Bellini in *Norma* varies the theme by making the sinner feminine, a Druid priestess instead of a mediaeval monk. But their sin, which seems no sin to us, calls in each case for a death penalty with which we cannot be in sympathy.

La Navarraise and Lucia both base their tragedy on the madness and murder to which

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LA BOHÈME.  
The attic studio in the first and fourth acts, as staged at La Scala.



BORIS GODOUNOFF.  
The scenery and costumes are by the Russian painter, Fedoroffsky, designed for the opera in Moscow under the Soviet régime.



SCHWANJA.

The episode in Hell, a colorful scene from Weinberger's tuneful opera, staged by the Metropolitan Opera Company. (Photo by Carlo Edwards)

# THE MISSION OF JOSEPH HAYDN

## A Backward Glance at the Music of the Master and Its Enduring Greatness and Influence

BY DR. HUGO LEICHTENTRITT

Two hundred years will have passed on April 1, 1932, since Joseph Haydn first saw the light of day in the small Austrian village of Rohrau, near the Hungarian frontier, a place as obscure nowadays as it was in 1732, were it not for having been the birthplace of one of the greatest musicians.

In the museum of the famous Gesellschaft der Musikfreunde in Vienna, one can see a water-color sketch, painted in 1825, of the house in which Haydn was born: a low, rustic building with a shingle roof and adjacent stable, the typical modest peasant home. Whoever might take the trouble to visit Rohrau, can see the edifice today, though changed a little in aspect, owing to partial rebuilding after several inundations.

Haydn's parents probably never divined what glory was reserved by fate for their boy, the second of eleven children. (Of the other ten, only Haydn's younger brother, Michael, ever became known). The father was a village artisan, a carriage-builder. Professional musicians had not previously been in the family, and Haydn (like Handel) is an exception to the frequent rule that great composers have descended from musicians. Joseph Haydn himself wrote a biographical sketch in 1776, in the form of a letter to a certain Mlle. Leonore, a friend of his, and in that interesting document he says: "My father was by nature a great lover of music. Though he could not read the notes, he played the harp, and as a boy of five years I sang all the simple little pieces he played; this caused my father to send me to Hamburg, to a schoolmaster and my relative, in order to acquire a musical fundament and other indispensable knowledge. God, the almighty (whom alone I have to thank for such measureless grace) had given me, especially in music, so much facility, that already in my sixth year I was bold enough to sing the mass in the choir of the church; and also commenced to play a little on the clavecin and the violin. When I was seven years of age, the Imperial Kapellmeister von Reutter (from Vienna) accidentally passing through Hamburg happened to hear my agreeable, but weak voice. He took me to Vienna, to the monastery of the chapel choir boys, where I went to school and was instructed in singing, harpsichord and violin by very good masters. I sang soprano in the choir of St. Stephan's Cathedral, and also at the Imperial Court, with much applause, until I was eighteen years old. When I lost my voice, I had for eight years to earn a very scanty living by giving music lessons to young people (through this miserable vocation many a genius perishes, not finding enough time to continue his own studies) Alas, I also had to experience that hardship, and I could never have learnt what little I did know, but for the fact that my passion for composing made me utilize even the hours of the night. I wrote very much, but without real science, until the famous composer Porpora, who lived in Vienna at that time, was kind enough to teach me the genuine fundaments of the art of composition. At last the recommendation of the late Herr von Fürnberg (who was very kind to me) helped me to find a position as director of music at the residence of the Count of Morzin, and later His Excellency, Prince Esterhazy made me his Kapellmeister. In his service I am content to live and to die."

### THE ESTERHAZY ACTIVITY

When Haydn wrote those lines he already had been in the service of the Prince Ester-

hazy for fifteen years: conducting his orchestra; composing an incredible amount of music for various occasions, orchestral symphonies, chamber music, string quartets, operas, solo pieces for voice, piano and violin, concertos, sonatas, church music, masses, motets, oratorios, etc. Most of the time Haydn spent in the little country town of Eisenstadt, where the Esterhazy family resided in a magnificent castle; but occasionally the Prince took him along to Vienna for a visit of a few weeks, and those excursions were eagerly expected holidays for Haydn.

In 1781 the memorable first meeting of Haydn and Mozart took place in Vienna, memorable because it was the beginning of a lifelong friendship of the two great artists, and because their mutual influence was of greatest importance for the art of Haydn as well as of Mozart.

Nearly thirty years, 1761-90, Haydn spent in Eisenstadt at the Court of Prince Esterhazy. Just that period of artistic growth had been too little realized and appreciated until recently. What we generally know of Haydn are the works of his old age, composed after 1790 for his two visits to England, in 1791-92 and 1794-95; and during the last years of his life in Vienna. But the immense mass of music written in Eisenstadt, is attracting the attention of musicologists more and more; and the problems of artistic evolution offered by those works of Haydn's middle epoch, are being studied now with zeal and assiduity.

### RECONSTRUCTING THE PICTURE

The writer of these lines turns his thoughts backward to the happy days of May, 1909, when members of the old International Society of Music (a few years later broken up by the war) assembled from all quarters of the globe in hospitable Vienna, following the invitation of that city, and connected their biennial congress with the centenary celebration of Haydn's death in 1809. In the course of this Haydn festival, about 400 of the guests departed one fair May day early in the morning on an extra train, placed at our disposal by the then Prince Esterhazy, who had invited the entire International Society, for a visit to Eisenstadt in Hungary. The purpose of this trip was to show us musicians the idyllic country-town where Haydn had spent three decades, acquiring artistic maturity and growing from local fame to a European celebrity.

The truly princely hospitality of the Esterhazy family gave us the illusion of paying a visit to Haydn himself 150 years before. We saw the same modest little town, hardly changed in its aspect since Haydn's days: the same magnificent palace of the prince with its vast park; the same idyllic landscape, with gently sloping hills, green meadows, the lake of Neusiedl shining in the distance; the same little church, in which Haydn conducted church music and in which he found his last resting place, before (in the nineteenth century) his remains were transferred to Vienna.

The little house, in which Haydn lived so long is still standing; and even the frail pavilion in the garden is still preserved, where Haydn used to compose his music because he found there the peace and concentration, disturbed so often at home by his ever-quarreling, jealous wife.

In the same theatre of the castle where Haydn used to conduct, some of his vocal music and symphonies, written for Eisenstadt, were performed; all the participants, singers and orchestral players, were dressed as in 1770, the men in the orchestra wearing white powdered perruques with tails. The illusion was perfect, and one expected to see the master entering at any moment to conduct the performance. On this May day in Eisenstadt the spirit of Haydn's art became fully alive, as if conjured up from times of long ago; and certainly during this one day many of the visitors learnt more than they had ever known before of Haydn's music, its appropriate style of performance, its peculiar moods; its soul.

### WHAT HAYDN SIGNIFIES

It is not the purpose of this article to dwell at length on the details of Haydn's biography, well-known generally. The question to be answered here is rather: what has been the mission of Joseph Haydn in the history of musical art?

The correct answer to the question is by no means easy, for even at the present time the knowledge of Haydn's art is not nearly complete enough to remove all sources of error and doubt. Of all the great composers, Haydn is the only one whose works have not yet been collected in a complete edition. Just before the great war, the publishing house of Breitkopf & Härtel in Leipzig announced the plan of a complete Haydn edition with a fantastic number of volumes. With the assistance of able musi-

cologists, work was commenced but the long interruption caused by the war and the period of inflation and financial difficulties in later years, slackened the tempo of the edition, so that at present only a part of the complete issue is actually printed and published. This lack of exact knowledge concerning more than half of Haydn's productions, and certain shortcomings in the historical research of Haydn's epoch, have been the cause of vague and incorrect judgment of him in former decades.

The year 1750 in music marks a very important change of style. Comparing Bach's music with Haydn's, one may easily perceive an enormous difference of style. One cannot possibly consider Haydn a continuation of J. S. Bach, but must see in him, rather, a revolutionary innovator in almost everything. Melodic invention, harmony, formal construction, use of instruments, manner of accompaniment, orchestral color, vocal writing, emotional character—everything in Haydn's music is essentially different from Bach. For much of this progress Philipp Emanuel Bach (the second son of John Sebastian) was held responsible. Haydn himself often called Philipp Emanuel his great teacher, though the two men never met.

Only about twenty-five years ago, the long hidden connecting links between J. S. Bach and Haydn were discovered by modern historical research. Prof. Hugo Riemann, of the Leipzig University, and Prof. Guido Adler, of the Vienna University, succeeded in clearing up the mystery of the sudden change of style about 1750. Riemann proved for the first time the historical importance of the so-called Mannheim school of composers; and Adler pointed out that in Vienna, also, a local school of minor composers worked along the same lines. And finally, the formerly unknown earlier works of Haydn (coming to light gradually in the complete edition) show clearly Haydn's affinity to both the Mannheim masters and the minor Viennese composers.

We can see now that Haydn never had the intention of revolting against J. S. Bach, for the simple reason that he hardly knew anything of the great master's music, the works of the Protestant Bach being at that time almost totally unknown in Catholic Vienna. Even Mozart, twenty-five years younger than Haydn, hardly ever heard or saw any of J. S. Bach's representative works until a few years before the younger master died. When Haydn in his youthful Vienna days started his career as a composer, he wrote music very similar to that popular between 1750 and 1770 in Vienna. His models were the better composers of Vienna, Phil. Em. Bach and the celebrated Mannheim masters, Stamitz, Richter, also Schobert and many others. In fact, one may say that Haydn was also a member of those schools. His genius, however, being much more powerful than even the best of his immediate predecessors, he gradually became a leader and finally absorbed in his own achievements all the aims of the other masters. Beating them on their own field; surpassing them, he overshadowed them by and by; and for the generations after him, Haydn became the great representative of the new style, embracing in his works all its characteristic features and making the older attempts superfluous and negligible.

### THE HAYDN STYLE

What were the elements of the new style in comparison with the older style of the Bach and Handel epoch? In instrumental music, the form of the fugue and the suite

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Exterior of Haydn House, Eisenstadt



Courtyard of Haydn House, Eisenstadt.

The church where Haydn is buried.

## Respighi's *Maria Egiziaca* Is Premiered in New York

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ensemble, and the truly impressive performances of the singers, chorus, orchestra, and composer-conductor.

### STORY OF MARIA

The libretto is a trinity of Magdalen (Mary of Egypt) episodes; briefly, Maria's sins of the flesh, repentance, and expiation. In the first part, she goes deep sea adventuring with a sailor, although warned of her evil ways by a Pilgrim. In the second episode, Maria still boasts of her amorous conquests and other dissipations, but refused admittance to church and again exhorted by the Pilgrim, she finally expresses remorse. In the last episode, Maria, now aged and decrepit, confesses her complete conversion, and blessed by the Abbot, dies in exalted ecstasy. The two angels close the triptych doors as the orchestra sounds a simple postlude.

Although the work could be shortened to advantage, its action is by no means illogical or slow, and its vocalized speeches are terse and meaningful. Atmosphere is maintained consistently, and heightened drama and pathos find no difficulty in registering with effect.

Confronted with the imperative problem of mixing musical styles, Respighi has provided music which meets the contrasting requirements. In the main it is music of deep feeling and always of masterful workmanship. With his reduced orchestration (including a piano for some spare and well contrived recitative accompaniments) the

a moving and eloquent message, and a form of creation which suggests interesting possibilities to relieve audiences from the regular concert routine, now growing slowly but undeniably rusty.

Respighi showed command and pliability as a conductor. His small orchestra played admirably.

### ABOUT THE SINGERS

The singing and acting were of extraordinary merit. Charlotte Boerner (making a New York debut after her previous striking successes with the Philadelphia Opera) disclosed a soprano voice of unusual power, range, and sweetness, and capable of poignant emotional expression. She is also an actress of quality, the scenes of seduction being as convincing as those of her religious surrender.

Nelson Eddy possesses a baritone organ of singular fullness, strength, and euphonious appeal. He put into his measures a compelling degree of earnestness, warmth, and musical weight. His enactment of the Pilgrim's forceful strictures had exceptional authority.

The lesser roles were handled excellently, especially the dual projection of Alfredo Tedesco, with tenor tones agreeable and delivery smooth and intelligent.

Resourceful stage management covered the deficiencies of Carnegie Hall as a theatre. The chorus sang beautifully.

Other items on the program, two suites



Cosmo News photo

CHARLOTTE BOERNER IN THE TITLE ROLE, AND NELSON EDDY AS THE PILGRIM.

composer achieves a score of dignity and worth which follows faithfully the human and churchly elements of the affecting little work. Drama; passion; mysticism; characterization; religious fervor and exultation; all are tonalized with sincerity, fancy, and refined and sure craftsmanship.

Respighi, uniting austere church modes, secular emotions, and orchestral descriptive-ness, found clever solution of the difficulties offered by the story. The music varies between the manner of oratorio, opera, and symphony.

The vocal writing is fluent, arresting, attractive. Melody abounds in the entire composition, which avoids dissonance and other modernistic symbols. Respighi in this work evidently is indifferent to being called old-fashioned. He has succeeded in fashioning

for small orchestra, were also by Respighi: The Birds, and Trittico Botticelliano.

The Birds represents adapted orchestrations of Prelude, by Pasquini; The Dove, by Gallot; The Hen, Rameau; The Nightingale, by an anonymous English composer; The Cuckoo, Pasquini. The Trittico consists of tone-pictures suggested by paintings of Botticelli: Spring; Adoration of the Magi; The Birth of Venus.

The Birds was heard at a New York Philharmonic concert (conducted by Fritz Reiner) on January 24, 1929; the Trittico had its American premiere at a Cleveland Orchestra concert (conducted by Nikolai Sokoloff) in that city on January 24, 1929.

Both works are tuneful, lightly descriptive, and orchestrated with skill and charm. Unusual enthusiasm marked the reception

of the entire program and Respighi was recalled to the platform many times.

## St. Louis Enjoys Gala Music Week

Menuhin and Giesecking in Recitals—

### Horowitz With Orchestra

ST. LOUIS, Mo.—The recital of Yehudi Menuhin was one of the most popular and successful musical events this season. The concert hall was completely sold out and the sponsors of the concert, the League of Women Voters of St. Louis, made a financial coup. The auditors were given a rare musical treat. From the opening number of the program, sonata in G minor of Tartini, through the final encore Menuhin excelled absolute dominion over his hearers as well as his musical gifts. The Tartini sonata in a proper reading is proof of the mettle of any artist, and after this particular hearing one might be well convinced of Menuhin's superior abilities. However, an even more excellent performance was given in the Bruch concerto in G minor, op. 26. Also included in the program were a Bach sonata, for violin alone, in A minor; and a miscellany of Moszkowski-Sarasate, Bazzini, Kreisler, Tchaikowsky and Paganini.

Walter Giesecking, mighty Teuton of the keyboard, brought down his customary local laudatory commendations. His presentation of the three Scarlatti sonatas in A minor and major and G major, and the Bach partita No. 2 in C minor were excellently performed. Beethoven sonata in A major, op. 101, received satisfactory playing. The Debussy *Reflets dans l'eau Poissons d'or* were executed with a marvelous degree of skill.

And to top off this most musical of periods enjoyed in St. Louis, we had Vladimir Horowitz as soloist with the orchestra in the Rachmaninoff concerto No. 3, in D minor. Horowitz, unlike many other masters of the piano, improves as the years go by and gave one of his incomparable performances on this particular evening. Vladimir Golschmann and his forces proceeded with the soloist in sympathetic accord to give their best performance of the season.

At Howard Hall another event in the Principia concert series brought to St. Louis Tony Sarg's marionettes. Although hardly a musical attraction, it is nevertheless an artistic appearance worthy of note. Much praise is due the intelligent guidance of this series by Principia which as a whole far surpasses all other group efforts in St. Louis.

N. W.

### N. A. S. M. Report

Dr. Earl V. Moore, president of the National Association of Schools of Music, has just announced the election of the Birmingham (Ala.) Conservatory of Music and the DePaul University School of Music, Chicago, Ill., to probationary membership in the association. Its membership list now includes twelve schools added as a result of action taken at the annual meeting in Detroit, Mich., December 30, 1931. The other institutions are the Arthur Jordan Conservatory of Music, Indianapolis, Ind. (full membership); on probation for one year: Alabama College, Montevallo; Judson College, Marion, Ala.; Salem College, Winston-Salem, N. C.; Southern Methodist University, Dallas, Tex.; Wittenberg College, Springfield, O.; Woman's College of Alabama, Montgomery; accredited for first two years of work: Jacksonville (Fla.) College of Music; Lamont School of Music, Denver, Colo.; New Orleans (La.) Conservatory of Music. The following were admitted to full membership from the probationary list: Illinois Conservatory of Music at MacMurray College, Jacksonville; Louisiana State University, Baton Rouge; University of Oklahoma, Norman.

The association has just issued its 1932 booklet, containing constitution and by-laws, code of ethics, minimum curricula for various degrees, specimen examinations and a new section on rules of practice and procedure.

### Hugh Porter's Choir Gives Spirituals

Lenten musical services presented by Hugh Porter and his choir at the Second Presbyterian Church, New York, included a program of spirituals, March 13; and a performance of The Crucifixion, March 20. Easter Music, and also an afternoon organ recital will be given tomorrow, March 27.

### McCormack to Spend Week at Vatican

John McCormack will sail for Rome after his Easter Sunday concert in New York to act as private chamberlain to Pope Pius at the Vatican for one week.

## Goeta Ljungberg to Grace Concert Field

Goeta Ljungberg, this season's exceptionally luminous addition to Metropolitan Opera House casts, will embark in the near future on her first American concert tour, under the management of Haensel and



Photo by Carlo Edwards

GOETA LJUNGBERG,

Metropolitan Opera soprano, will soon make her concert debut in this country.

Jones. Her engagements already booked include several important festival appearances. In her programs she will offer German Lieder, and songs in the three Scandinavian languages, English, French, and Italian.

It is predicted by Mme. Ljungberg's managers that she will be accorded the same spectacular attention from her concert audiences as she has received in opera at the Metropolitan. Her premier appearance in New York as Sieglinde in *Die Walküre* was an outstanding event which won unstinted praise from the New York press. Her success repeated that achieved in the role by Mme. Ljungberg abroad, where she has been an eminent attraction for several years past in the leading cities of Europe, singing at the Stockholm Royal Opera, the Berlin State Opera, and other theatres.

In Mme. Ljungberg the Metropolitan Opera has gained a singularly gifted artist in its major Wagnerian roles. At each of her successive appearances, as Brünnhilde, Isolde, Elsa, and Freia, the press and public have been unanimous in commendation of the new soprano's interpretations.

Haensel & Jones are justified in announcing: "It should be of uncommon and general interest to concert audiences to make acquaintance with such a distinguished artist as Mme. Ljungberg, and to experience the effect she will achieve by transferring to the song repertoire her lovely tonal equipment, her beautiful stage presence and powerful personality, and the sincerity, variety, and emotional warmth already revealed in her operatic delineations."

### Milstein's Violin Recovered

Nathan Milstein was the victim of a robbery in Chicago, March 17, when his Jos. Guarnerius violin was stolen. This instrument, one of the world's famous violins, is dated 1742. It is known as the "Unico" because of its unique tone and appearance. Milstein, who went to Chicago to play with the orchestra on March 22, had registered at the Congress Hotel. At eight o'clock he went downstairs for dinner and came back three-quarters of an hour later to find the violin and all his clothes gone. Mischa Mischaikoff, concertmaster of the Chicago Orchestra, offered to lend his violin for Milstein's appearance last Tuesday; but the violin was returned to Milstein on Monday for a ransom of \$1,500.

The Russian violinist is also engaged to play with the Philadelphia Orchestra in Philadelphia today (March 26) and Monday; and in New York with the same organization on March 29. He will also appear with Vladimir Horowitz and Gregor Piatigorsky in a program of chamber music, March 30, at Carnegie Hall, New York, for the benefit of the Musicians' Emergency Aid.

### Charles King Plays in Wichita

Charles King, pianist, recently appeared in concert with Frances Block, contralto, and Mary Becker, violinist, before the Saturday Afternoon Musical Club, Wichita, Kan. Mr. King's numbers were *Gardens in the Rain* (Debussy); *Notturno* (Grieg); and *Polonaise* (MacDowell).

IN NEXT WEEK'S ISSUE:

OPERA RECONSIDERED, by Basil Maine

BEHIND THE ARTISTS' MASKS, by Ronnie Rose

# DUSHKIN



## How the Press Received This Distinguished Violinist After Three Years in Europe

### NEW YORK

"He has stepped forward into the ranks of the few really fine violin masters."—*New York Evening Post*, February 2, 1932.

"Played with commanding skill, with the authority of complete knowledge, and a virtuoso's temper."—*New York Times*, January 6, 1932.

"Unfailing technical ease and an impetuous fire and force."—*Pitts Sanborn, New York World-Telegram*, February 2, 1932.

### BOSTON

"Mr. Dushkin revealed himself as an artist of extraordinary skill and musicianship. His full, well-rounded tones betrayed a fine depth of emotional feeling and understanding."—*Boston Traveller*, January 2, 1932.

"A wholly admirable performance."—*Boston Globe*, January 2, 1932.

### PHILADELPHIA

"Mr. Dushkin gave a splendid performance of the concerto, playing with a beautiful quality of tone and performing the very great difficulties of the work with impeccable intonation."—*Philadelphia Public Ledger*, January 9, 1932.

"In Mr. Dushkin one has Stravinsky played as Stravinsky wishes himself to be known. His genius is undeniable."—*Philadelphia Record*, January 9, 1932.

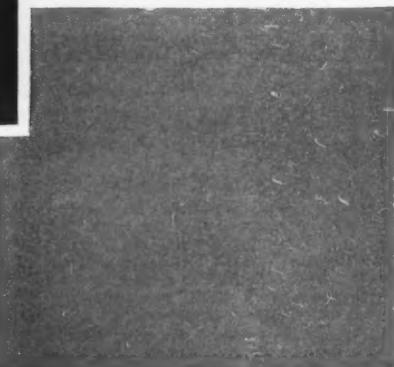
### ST. LOUIS

"Mr. Dushkin's ability as a violinist of high rank is undisputed."—*Globe Democrat*, February 6, 1932.

"Mr. Dushkin's performance could hardly have been bettered. It was obvious that he was a player of great gifts, with a large, brilliant tone and an incisive bow."—*St. Louis Post-Dispatch*, February 6, 1932.

**"SIGNALIZED  
HIS RETURN TO  
NEW YORK BY  
A BRILLIANT  
PERFORMANCE"**

—Olin Downes  
New York Times  
February 2, 1932



### WASHINGTON

"Played with great skill."—*Washington Evening Star*, January 13, 1932.

### BALTIMORE

"An imposing talent."—*Baltimore Evening Sun*, January 14, 1932.

### HAVANA

"Greatness of artistic temperament, brilliant execution, absolute dominance of his instrument."—*Heraldo de Cuba*, March 3, 1932.

## RETURNING NEXT SEASON

Management NBC ARTISTS SERVICE, 711 Fifth Avenue, New York  
George Engles, Managing Director

## Parisians Throng Hall to Hear Weingartner Conduct Beethoven

Concerts Sold Out and Auditors Turned Away—Conductor Wins Through Sincerity—Paris Opéra Pension Gala

PARIS.—Felix Weingartner conducted the Lamoureux Orchestra through a pair of Beethoven concerts in the Salle Pleyel. The house (with a seating capacity of a mere 3,500) was sold out on both occasions and many people turned away. Beethoven lovers who managed to get in, heard seven of the master's works memorably played: first, third, fifth and ninth symphonies; the C

composer's Damnation of Faust, with Marisa Ferrer, de Trevi and Pernet as Marguerite, Faust and His Satanic Majesty, respectively. Philip Gaubert conducted. The cathedral scene of Meyerbeer's Prophet was also given, Mme. Montfort impersonating the stricken mother; Franz taking the part of the misguided mystic. Francois Ruhlmann was at the helm.

In addition to the foregoing, there were spicy songs by Marie Dubas, dances by Barbara La May (Mlle. Barbara is a contortionist and got herself all twisted up), and an act called *Intermèdes*, put on in realistic fashion by the Tahitian Dancers, Mlles. Tahuero, Vahinetus, and Teuira, accompanied by a group of guitarists.

It is also gratifying to report the success of the Oukrainsky Ballet—from Chicago, if I am not mistaken. Mr. Oukrainsky did *Mariette* and *Persian Dance* to music by Halévy and Moussorgsky; Ruth Buchanan was exquisite in *L'Éphémère* (to Kreisler tunes) all about a dainty little butterfly. Elsa de Rainz and Russel Lewis were striking in colorful costumes, doing *Jarabe Tapatío*, a Mexican dance, to music by Partchela. Young Leonora Felden gave pleasure with *The Bee*, by Schubert, flitting and buzzing about with airy grace and spirit. Then, as finale, we had a picturesque Bohemian Dance (Bizet) by the entire company. M. Szyber conducted. These American terpsichoreans were instantly successful. They should be happy over it, for American dancers do not often have such luck in Paris.

### BEAUTIFUL BLUE DANUBE

Again the Salle Pleyel sold out, and an overflow crowd on the stage. This time for Viennese waltzes. Leading one to surmise that the Parisians also like a little merriment now and then, though the serious way in which they take it must ever be a subject for amazement to nationalities gifted in the arts of relaxation.

Johann Strauss (descendant of the Johann) and his Viennese Orchestra showed the customers a good time in a bill of selections which, if not overtaxing to the listener's mentality, certainly tickled the ears; "favorites" from this and that member of the Strauss dynasty, with a lot of extras. A big success and one that can be repeated, chances are, as often as Strauss cares to stop over.

### KNOWS HOW TO SING

Lucienne Tragin, soprano, gave a recital in the Salle Gaveau recently. Her program of compositions by Scarlatti, Caccini, Pergolesi, Rossini, Bach, Debussy, Sauguet, Milhaud and Poulenc, revealed taste and afforded opportunity to display her excellent *bel canto* way of singing, brilliant coloratura work, classic style and fine interpretative sense. The singer was assisted by Gabriel Minet at the piano, and Mlle. Desjardins, violinist.

### MODERNS

With the services of Jeanne Haskil, MM. Gentil, Voulna, Jeanneret (violinists), Si-

monie Plé and Jeanne Barbillon (pianists), the Société Nationale, which makes a specialty of first auditions, presented some new compositions by French composers: sonata in A, for violin and piano, by Adolphe Piériou; trio for three violins, by Jeanneret; The Golden Island, for string quintet, horn and harp, by Durand-Farget; ten preludes for piano, by Simone Plé, and In the Forest, for piano, by Jeanne Barbillon. Unfortunately, there is not space to analyze this outburst of modernity in detail, but in its ensemble it gave considerable pleasure.

### MORE MODERNS

The Concerts Montparnasse continue to do good business over in the Latin Quarter, right near the Dome, the Rotonde and everything. At last week's meeting, sonata for cello and piano, by Honegger; sonata for violin and piano, by Rosy Wertheim; and songs by Duparc, Fauré, Debussy and Albert, were interpreted by Jacques Serres (cellist), Barbillion-Jolivet (violinist), Georges Hugon, Isadore Freed (pianists), and Mona Pechenart (soprano). From which Americans can learn that life on the Left Bank is not necessarily confined to—well, you know what they say about the Latin Quarter.

### STILL MORE MODERNS

At another concert of contemporary music, a brilliant sonata for violin and piano, by Eugène Cools (Jaime Cools, piano; M. Mendels, violin); Petit Sketch, by the late Lucien Chevaillier (Marthe Martine, soprano; Clicquet Pleyel, piano); and pieces for piano, by the late American composer Swan Hennessy (Maurice Servais, pianist) were played.

### TWENTY YEARS AGO

The Society of Friends of Cathedrals, which divides its interests between visiting and studying the cathedrals of France and making known forgotten choral works, is this and next month celebrating its twentieth anniversary, with two musical events. The mass, *Douce, Mémoire*, by Roland de Lassus, was sung in memory of deceased members of the Society, in the Church of Saint Severin, March 14. On April 12, the society will give a concert at the Paris Conservatoire, when the organization's chorus, directed by Henri Letocart, is to perform *Stabat Mater*, by Josquin des Pres; selections

## A CARICATURE STUDY



IGNAZ FRIEDMAN

The Polish pianist returns to America next season, following a three years' absence. He has been giving concerts in Europe and South America.

from *Jephé*, by Carissimi; *Concerto da Chiesa* by d'All-Abaco; and *Le Jugement de Salomon*, by Marc-Antoine Charpentier.

(Continued on page 37)

## Foreign News in Brief

### American Singer in Dresden

DRESDEN.—At the George Washington Bicentennial here, the boy choir of the Church of the Cross sang *The Star Spangled Banner*. The soloist on this occasion was Elsa Wieber, young American soprano, who is one of the most popular members of the Staatsoper. She also sang at the official celebration of the American colony, which was held on February 26.

E. J.

### Bartok in Scotland

GLASGOW.—The Hungarian composer, Bela Bartok, has just made his first concert appearance in Scotland at Stevenson Hall, Glasgow, under the auspices of the Active Society for the Propagation of Contemporary Music. He had a rousing reception, and gave a group of his own compositions for piano. He also accompanied a young contralto, Angela Pallas, in her interpretations of some vignettes of Hungarian village life.

W. S.

### A New Choir for Edinburgh

EDINBURGH.—Robert Burnett, Scotland's distinguished baritone, recently returned from a concert tour in Canada, to take up a new line of activity as conductor of a choir which he has just organized to do for Edinburgh what the Glasgow Orpheus Choir has, for so many years, done for Glasgow. The first concert which has just taken place, gives promise of an early fulfillment of Mr. Burnett's ideal.

W. S.

### B. B. C.'s Celebrities

LONDON.—A new series of *Celebrity Recitals* has been inaugurated by the British Broadcasting Corporation, consisting of half-hour broadcasts by outstanding artists. The series was started by John Coates, veteran English tenor; followed by Dale Smith, who sang old songs of England, Scotland, Ireland and the Salt Sea. This program, which included arrangements by Herbert Hughes, Sir Richard Terry and Cecil Sharpe, was one of the most successful ever broadcast from London.

G. C.

### Rossinian Celebration

PESARO (ITALY).—This, the native city of Rossini, celebrated the 140th birthday of the famous composer. As Rossini was born on February 29, the ceremony takes place but once in four years. At the same time, the fiftieth anniversary of the founding of the Lycée Rossini was celebrated. The school (which was made possible by Rossini's gift to the city, of some three million lire), has been directed successively by Pedrotti, Vanbanchi, Mascagni and Zanelli.

I. S.

### Norena In Repertoire

MONTE CARLO.—Mme. Norena has repeated her success here as Marguerite in *Faust*, as Ninetta in *A Night in Venice*, and in the three soprano roles of *Tales of Hoffmann*.

I. S.

### Ivor Newton on British Tour

LONDON.—Ivor Newton, English accompanist, in addition to playing for Mme. Elena Gerhardt at her twenty-fifth anniversary recitals (which she gave in London last month) and appearing at Queen's Hall with the London Chamber Orchestra, under the direction of Anthony Bernard, has been touring Scotland and the provinces in the last of the Lionel Powell celebrity tours. Associated with Newton were Ninian Vallin, Flora Woodman, and Evelyn Scottney. G. C.

### English Home for Needy Musicians

LONDON.—England's first home for needy and sick musicians is assured. As a result of a campaign by the Musicians' Benevolent Fund, the ancestral home of Gervase Elwes (the English tenor who was killed in an accident in the United States) has been acquired for this purpose and will be opened in the fall. The estate is Great Gilling Hall at Northampton, and there will be room for one hundred inmates. The amount collected to start it is \$20,000.

C. S.

### Jazz for the Soviets

LONDON.—Jack Hylton, English jazz king, who has toured virtually every country in Europe with his "boys," is going to invade Russia, the one country where jazz is not popular. The tour will take place during the present year.

C. S.

### Oxford To Honor Wellesz

LONDON.—Egon Wellesz, Viennese composer and musicologist, is to receive the honorary degree of Doctor of Music from Oxford University, in recognition of his researches in musical history. The presentation will take place on May 10.

C. S.

### Woman Band Conductor

LONDON.—Susan Spain-Dunk, English woman composer and conductor, has been invited to conduct the Royal Artillery Band at Woolwich in a program comprising her own compositions. She is the first woman ever to conduct a regimental band in this country.

C. S.

### Re-engaged by Berlin Opera

BERLIN.—Erich Kleiber's contract as general musical director of the State Opera has been renewed for three years. He is the ranking musical chief at an institution which counts Leo Blech and Otto Klemperer among its conductors. Kleiber's original appointment to the position in 1923, when he was but thirty-two years of age, precipitated a shake-up, which resulted in Max von Schillings' and Fritz Stiedry's departures. S. C. (Continued on page 37)

We cordially invite

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 This is art of high value  
 and finish!

**THE HAGUE:**  
 To be counted among  
 music's true interpreters.

**PARIS:**  
 A pianist of real merit.

**LONDON:**  
 A player of true insight  
 who wisely disdains the  
 superficial.

**AMSTERDAM:**  
 Unquestionably a great  
 artist.

**ROME:**  
 Virtuosity of singular  
 brilliance.

**FIRST NEW YORK RECITAL, TOWN HALL, MARCH 1st, 1932**

Frank Mannheimer, who recently championed the cause of American music in half the capitals of Europe, gave a piano recital at Town Hall yesterday afternoon. His program was interesting, alluring and charmingly performed.

Mr. Mannheimer is a poetic and sensitive musician, interpreting with feeling and sentiment without descending to the sentimental; a delightful technician, and the producer of a warm, luscious and attractively colored quality of tone.

His first group was of intimate character and consisted of Arne's G minor Sonata, played with crispness and ease; Pollini's Toccata, fleet and metric in its reading; and Mozart's D major Sonata, whose exposition was an admixture of poetry, fancy and musical perception.

Greater virility and effects on a bolder canvas marked his interpretation of Schumann's F sharp minor Sonata, in which his keyboard talent and pianism were effectively illustrated.—*New York American*.

His light flexible touch, his well turned phrasing, and his careful handling of nuance brought out delightfully the delicate and charming features of the G minor Sonata of the English Dr. Arne.

The sprightly presto, in particular, was gracefully played, and exhibited the pianist's fine sense of rhythm and accent. These characteristics were evident with increased emphasis in the performance of Mozart's D major Sonata (576). The lovely adagio Mr. Mannheimer read with a true, unexaggerated lyricism and a smoothness and clarity of tone.

In the lighter and more tranquil portions of Schumann's F sharp minor Sonata which the pianist next offered, the playing was no less agreeable and to the point.—*New York World-Telegram*.

Frank Mannheimer who made his debut at the Town Hall created the impression of a serious musician with great musical feeling. He endeavors within the limitations of the instrument to give to the works presented the style and spiritual content which they demand.

His technique is developed with smooth liquidity and has the charm of delicate phrasing and careful dynamics.

The program found Mr. Mannheimer at the height of his musical talent and his artistic will.—*New York Staats-Zeitung*.

Frank Mannheimer, who has played extensively abroad made his first appearance in recital in New York at Town Hall yesterday afternoon. He played at two of the festivals of the International Society of Contemporary Music, and at the festival of American Music at Bad Homburg last summer. His tours have taken him through most of the leading European centres.

Mr. Mannheimer revealed himself as a pianist of sound taste and fluent technique. In the Mozart Sonata and the pieces which preceded it he played with a pleasing tone and an understanding of the charm and grace inherent in the music. He gave further proof of his grasp of the mood of gentle poetry in the Schumann Sonata.—*New York Times*.

Frank Mannheimer made his first New York appearance in a piano recital in Town Hall yesterday afternoon. Two rarely heard classics, a Sonata in G minor by Arne and a Toccata by Pollini, Mozart's pupil, and the D major Sonata by Mozart were his first offerings. Schumann's Sonata in F sharp minor and pieces by Blanchet, Roussel, Faure and the Mephisto Waltz by Liszt in Busoni's arrangement completed the program.

Mr. Mannheimer is equipped with a capable, unobtrusive technique and his tone is consistently agreeable. Innate delicacy pervaded his readings.—*New York Herald Tribune*.

**IN AMERICA SEASON 1932-33—DECEMBER, JANUARY, FEBRUARY**

Exclusive Management: ANNIE FRIEDBERG  
 Fisk Building, 250 West 57th Street, New York

## La Sonnambula Restaged at Metropolitan Opera

(Continued from page 5)

liantly quaint accoutrements when he made his first entrance. The women are dressed in the familiar Swiss peasant fashion.

The music of Bellini's opus, in its multitudinous florid arias and its delicate scoring for orchestra, is reminiscent of Norma. That work, however, is infinitely the stronger in musical appeal, workmanship, and general artistic importance. La Sonnambula is primarily and obviously an intentioned medium for brilliant vocal display.

The chorus is used extensively, and at this performance it sang with extraordinary precision and artistic effect. Its attack was precise, its enunciation clear, and its tone musical. Giulio Setti deserves commendation for the applause which went to the massed ensemble.

With a scintillant cast of principals, La Sonnambula received a superlative vocal interpretation. Lily Pons, the Amina, sang with a clarity and warmth of tone, a brilliance, and a lyric suavity that quite carried away one of the largest audiences seen in the auditorium this season. Impressive receptions were accorded her many times during the evening. Her technical surety fluently surmounted the difficult roulades of her many arias. The high notes had volume unusual in a coloratura voice.

The role of Amina suits Miss Pons admirably. Her youth and charm give life to the lady of nocturnal adventures. She acted the part with appropriate naïveté, restraint, and a welcome absence of conventional operatic bearing and gestures.

Gigli invested Elvino with fervor, dash, and aplomb, his tones representing singing mastery of the rarest kind. He phrased with elegance and taste. He moved easily and resoundingly in the high register. From the moment he made his entrance until the final curtain he stayed in character, lending verity of acting to the blustery role of the prospective bridegroom. Gigli was feted loudly and royally by the audience.

Ezio Pinza, in the part of Count Roldolfo, revealed dignity, vocal opulence, and finished style.

Ina Bourskaya, as Teresa (Amina's mother), gave a well considered delineation. Aida Doninelli, the Lisa, was capable in spite of some stridency in her singing. Louis d'Angelo and Giordano Paltrinieri played the small roles of Alesio and the notary.

Tullio Serafin conducted his orchestra tactfully, and yet with full outpouring of tone and color. Bellini's music showed all its sparkle and effervescence under his leadership.

Alexander Sanine, who staged La Sonnambula, added another laurel to his growing crown. His chorus groupings, difficult as they must have been because of the large body of singers, were plastic and excellently proportioned in line and form. At the first act opening, the pantomime to the introductory music was admirable. When the chorus made its entrance, there was a movement of individuals upon the stage rather than a mass attack. Members of this body did not make uniform gestures. To

break the solid line of heads massed behind the principals a few men and women were raised by the stage cart in the first act and by tree stumps in the second act. Lighting effects gave depth to the scenic structure. Mr. Sanine has certainly improved operatic production at the Metropolitan.

At the end of the second act in addition to the ten curtain calls for the artists, Messrs. Sanine, Setti and Serafin were honored by the packed house of enthusiasts.

### Sunday Night Concert, March 13

As usual, a good-sized attendance appeared at the Metropolitan Opera House to hear the regular Sunday night concert. On this occasion, the soloists were Mmes. Corona, Wells and Swarthout; and Messrs. Basiola, Paserio and Frederick Jagel. Mr. Jagel and Mme. Corona were in exceptionally fine voice and it is safe to say they won the honors of the evening. Mischa Elman made his second appearance as soloist and played Mendelssohn's violin concerto with the orchestra. Wilfred Pelletier conducted.

### Tristan and Isolde, March 14

Tristan and Isolde was given its fifth performance of the season on Monday evening, with the familiar cast of Goeta Ljungberg and Lauritz Melchior as the versatile and most satisfying legendary lovers; and Clarence Whitehill artistically capable as Kurvenal. Doris Doe repeated her excellent vocalism and characterization in the role of Brangäne. Siegfried Tappolet was King Mark; and the remainder of the cast included Hans Clemens, (outstanding in his delineation) Arnold Gabor and James Wolfe. Arthur Bodanzky conducted.

### La Sonnambula, March 16

(See story on page 5)

### Götterdämmerung, March 17 (Matinee)

Closing the special afternoon cycle of Wagner opera, Götterdämmerung disclosed its effulgent musical and dramatic glories before a body of auditors which filled the opera house and after four and a half hours of listening, remained to recall the singers again and again.

It was a most inspiring performance, exalted in atmosphere, intense in singing and acting; and with Artur Bodanzky getting all possible cooperation from the orchestra, even though he hurried some of the tempos during the final act of the imperishable masterpiece.

Gertrude Kappel showed the best achievement of her current activities at the Metropolitan. Warm and flexible in her vocalism, in musical delivery, and authoritative in delineation, Mme. Kappel gave an arresting account of the mature and tragic Brünnhilde. The proclamation of the finale was an epic piece of singing on her part.

Lauritz Melchior's Siegfried in Götterdämmerung is a prodigious feat, heroic and poetical by turns, the artist's imposing figure and sweep of conception aiding strongly in making the character plausible and appealing. Melchior sang with unabated power, gusto, and searching exposition of text.

Michael Bohnen gave his customary well-etched portrayal of Hagen; Gustav Schützendorf was a smooth voiced and properly sympathetic Gunther; Arnold Gabor did the Alberich. Doris Doe lent a colorful and expressive voice, and poignant acting to the role of Waltraute. Dorothee Manski handled the Gutrunne measures with skill. The Rhine Maidens were Mmes. Marie von Essen, Phradie Wells, Editha Fleischer, Mmes. Wells, Manski, and Petrova represented the Norns.

Under the stage direction of Hanns Nieden-Gebhard, the principals and chorus revealed some bits of intelligent new "business" which heightened the histrionic effects considerably.

### Romeo and Juliette, March 17

Gounod's familiar opera was sung on St. Patrick's Day in the evening with Lucrezia Bori and Armand Tokatyan as the lovers; Lawrence Tibbett as Mercutio; Gladys Swarthout, Stephano; Pavel Ludikar, Capulet. The minor roles were filled competently.

Bori gave a striking performance, one of finesse in phrasing, and charm in tone. The part is one of her happiest characterizations. Tokatyan (now fully recovered from his illness) sang Romeo with an emotional warmth that compelled response. Tibbett gave dramatic life to the role of Mercutio, and sang the music magnificently. Swarthout, as the page, sang the aria of the second scene in Act III so expertly and tastefully as to bring applause from the audience unassisted by the claque.

Miss Bori and the Messrs. Tokatyan and Tibbett were interrupted in their performance several times after spectacular vocal manifestations. Louis Hasselmans was the conductor.

### Lohengrin, March 18

The fifth and final Lohengrin performance of the season brought forward a cast that has previously delighted Metropolitan patrons of Wagner's tuneful early opera.

Goeta Ljungberg once more gave her atmospheric and pictorial version of Elsa, sung with full Wagnerian understanding. Rudolf Laubenthal, long noted as Lohengrin, made the most of that role in art and appearance.

Gustav Schützendorf put resource and character into the part of Telramund. Julia Claussen was the Ortrud; and Messrs. Cehanovsky (Herald), and Tappolet (King) filled the other roles. Bodanzky conducted.

### L'Africana, March 19 (Matinee)

Meyerbeer's not too often heard L'Africana, with its plot of adventure, and its rousing melodies, met with the approval of Saturday afternoon patrons; and they unstintingly acclaimed Elisabeth Rethberg, spirited and in fine voice as Selika; and Gigli, who sang Vasco da Gama in temperamental style and with rich, velvety-like voice. Pinza, first as the Inquisitor and then as the Brahmin, added to the picture; and Basiola was a passionate and tonally appealing Nelusko. Nina Morgana sang Ines with customary taste and finish. Others concerned in the musical matinee were Ludikar, Ananian, Paltrinieri, Henrietta Wakefield, Gandolfi, and Windheim, the two last named, excellent in song and characterization. Tullio Serafin conducted, and the stage direction was under the guidance of Alexander Sanine.

### Tales of Hoffmann, March 19

Offenbach's first and only grand opera had its third seasonal hearing, this time be-

fore a Saturday evening "popular" audience. The real popularity, however, went to the melodious music and the artists who sang it and enacted the triptych libretto.

Principal exponents and their achievements were:

Lily Pons, pretty, amusing, and vocally brilliant as Olympia, the doll.

Grace Moore, a Giulietta of personal splendor and lovely vocal quality, who helped rob the Barcarolle of some of its conventionality.

Queenie Mario, ardent, rich toned dramatic in the role of Antonia.

Gladys Swarthout, whose Nicklausse revealed shapeliness, grace, and opulently colored vocalism.

Frederick Jagel, a Hoffmann of romantic appearance, fervent in action, and of songful appeal artistically phrased.

Lawrence Tibbett, in a finished tone and character sketch of the grotesque Dapertutto.

Others in the cast were Dorothea Flexer, and Messrs. Rothier, De Luca, Bada, D'Angelo, Cehanovsky, Wolfe, Altglass, Puccio, Gabor. The conducting had an able incumbent in Louis Hasselmans.

## After Opera Abroad Helena Mara Came to Sing in America

Helena Mara recently returned to New York, following a number of successful engagements in Dresden, Berlin, Budapest, Vienna, Prague and Paris. When she went



HELENA MARA

abroad, more than five years ago, it was not with the intention of singing. Her husband, Dr. Leo Roth, planned the trip for special research in various clinics abroad.

Helena Mara had studied and sung in and around New York for some time before she left America. She had appeared before a stadium audience in the metropolis and in opera in Philadelphia. Those who heard her at that time predicted a future because she possessed "a real coloratura."

Once in Germany, Mara decided to study. After a few months coaching, she embarked on a recital tour as a result of which Fritz Bush, director of the Dresden Opera, engaged her for performances. Mara appeared with the company for two full years, singing in such operas as The Magic Flute, Trovatore, Così Fan Tutte, Entführung aus dem Serail and Martha. The Berlin Staatsoper also called her for frequent appearances and everywhere her voice met with the warm approval of the critics.

Despite her popularity, Mara decided to come back to New York. Almost as soon as she had landed in America, she was engaged as guest artist by the Chicago Civic Opera to sing the Queen of the Night in The Magic Flute during the company's Boston engagement. It was her first appearance in her own country in some years and she was cordially received by the capacity audience and the critics. Negotiations are now under way for radio dates here.

J. V.

### T. Carroll O'Brien Directs Chorus

T. Carroll O'Brien directed the Old York Road High School Chorus in a concert at the general session of the Southeastern Convention District of the Pennsylvania State Education Association, recently held in Philadelphia. The chorus is made up of voices from seven schools, Abington, Cheltenham, Doylestown, Willow Grove, Norristown, Pottstown and Quakertown, Pa. The soloist was Eleanore O'Brien, sister of Mr. O'Brien, soprano soloist of St. Paul's Church, Elkins Park, Pa. Walker Taylor was at the organ. Mr. O'Brien is director of music at Abington High School, and maintains his own voice school in Camden, N. J., in association with his sister. He is a familiar tenor in the concert field.

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## Numerous Soloists Heard With the Minneapolis Orchestra

MINNEAPOLIS, MINN.—The eleventh concert of the Minneapolis Orchestra featured Eunice Norton, pianist, in Schumann's concerto in A minor. Since this is Miss Norton's home city, audiences are both numerous and loyal when her coming is announced. Former appearances have been more fortunate in that the works presented better suited the generous gifts of the performer. We have been informed that this concerto is a "she," so it must have been the old story of one woman not understanding another; however, the third movement was filled with rhythmic and colorful charm. Excessive nervousness may have dried the tone of the first two movements. Eugene Ormandy so clearly marked each change of mood, color and rhythm of the Sibelius symphony No. 1 in E minor, that the structural weakness of the work was almost emphasized. The overture to The Secret of Suzanne by Wolf-Ferrari, was a gem of verve and delicacy; and Smetana's symphonic poem, The Moldau, descriptively impressive.

The twelfth "Pop" program, February 28, of the Minneapolis Orchestra again attracted the usual large audience. Ormandy and his men were alert to every degree of beauty in symphony No. 1 of Beethoven; The Sorcerer's Apprentice by Dukas; the William Tell overture by Rossini; Berceuse and Praeludium by Jaernefeldt; and Meditation from Thais by Massenet. Harold Ayers, concertmaster, merited the ovation his solo playing in the last composition received.

February 29 finally brought Horowitz. Since last fall when illness prevented his opening the University of Minnesota Artist's Course, his probable appearance has been a frequent topic of conversation.

What pianist uses such a variety of orchestral coloring and yet remains pianistic? The program was a trifle sentimental in spots,—Liszt's Sonnet del Patraca, for example. The Busoni arrangement of Bach's toccata in C major; a rondo in E flat by Hummel; seven waltzes, op. 39, and variations on a theme of Paganini by Brahms; comprised the first part of the program. The Hummel rondo was refreshing—an ingenious note surrounded by sophistication,—certainly the Brahms waltzes are that. Per-

haps they are intended to be more Brahms than waltz—Horowitz made them that. Chopin, Liszt and Stravinsky furnished the numbers for the second part of the program. There were many encores, the enthusiasm of the audience was not to be denied.

Walter Gieseking appeared as soloist with the Minneapolis Orchestra at the twelfth concert, March 4. He played the Mozart concerto in C major; and Burleska of Strauss. The Mozart captivated with its self-effacement, even as the Strauss astounded with its virtuosity—two types of playing as far apart as the poles, but easily and artistically managed by this remarkable pianist.

The orchestra, under Ormandy, also achieved something of a variety of playing with Vivaldi's Concerto Grosso in A minor for strings, cembalo and organ; and Beethoven's symphony No. 7. The Vivaldi work gave Harold Ayers and Karl Scheurer numerous violin duets, which were played with high excellence of tone and phrasing. Ormandy again demonstrated in the Beethoven symphony that he is a rare adept at rhythmic delineation; he knows intuitively the degree at which a rhythmic pattern becomes infectious. The result is sparkling youth.

The thirteenth "Pop," March 6, was a smattering of many things. The Merry Wives of Windsor by Nicolai; entr'acte from Rosamunde by Schubert; suite No. 1 from L'Arlesienne by Bizet; Danse Macabre by Saint-Saëns; three dances from The Bartered Bride by Smetana; and the cello concerto in A minor, also by Saint-Saëns, played by Jascha Schwartzmann, principal cellist of the orchestra. Ormandy gave to these various compositions complete individual interpretations; the three Smetana dances again exhibited the conductor's uncanny grasp of contagious rhythms. Mr. Schwartzmann played the concerto with mature skill and presented many spots of lovely tone quality, but somehow missed being climactic enough to be impressive. Northrop Auditorium may be too large for such a concerto. The severe weather kept the attendance at low mark for the season.

E. G. K.

### Capital's Orchestra Concerts Successful

National Symphony to Return  
Substantial Portion of Guarantee  
Fund and Enlist More Generous Backing for Next Season

WASHINGTON, D. C.—Washington's music season is on the wane, with a record of symphonic performances considerably beyond that of any previous season, and a notable list of successful recitals in addition. The Philadelphia Orchestra has been heard in the usual four concerts: Stokowski conducting twice; Reiner, once, with Horowitz as soloist; and Molinari, the final one. The New York Philharmonic appeared in a series of three programs, under Toscanini, Bruno Walter and Sir Thomas Beecham. The Boston Orchestra gave one concert, under the directorship of Koussevitsky.

Arguments pro and con against the modernistic fare set before Washingtonians have reached local publication. These have been particularly concerned with programs of the Philadelphia organization in the second and third concerts, when the Stravinsky violin concerto; the Soviet Iron Foundry by Moussoff; the Milhaud concerto for percussion instruments; gave vent to sounds not conservatively associated with musical instruments. Particular entertainment was furnished by the New York Philharmonic, when, under Molinari's baton, the Respighi orchestration of old dances was engagingly performed, and an excellent reading given the Pagan Poem by Loeffler. Heinrich Gebhard demonstrated the beauty of the piano when it is used as an instrument of the orchestra.

Hans Kindler, conductor of the National Symphony Orchestra, has carried through a season of twenty-two concerts with two more to conclude the series. Cooperation of the personnel of the orchestra itself, the guarantors, and the general public has been noteworthy, making possible the return to the guarantors of a substantial portion of their funds. The artistic record is a commendable one, the general program balance being remarkably high in so new an organization. Plans are now going forward to enlist even more generous backing for next season, so that Conductor Kindler will have less competition in holding the men together. Soloists with the orchestra have included Zimbalist, Yelly d'Aranyi and Sylvia Lent, violinists; Rosa Low and Frieda Hempel, vocalists; Grainger, Gabrilowitsch, Miksa Merson and Elizabeth Winston, solo pianists, while a trio of local artists, Mary Howe,

Helen Heintz and Anne Hull, played the Bach concerto for three pianos at the last concert heard. Mrs. Howe has done yeoman service in establishing the orchestra and her aid is highly valued. Kurt Hetzel conducted one performance.

The vocal stimulus of the year was experienced at Rosa Ponselle's recital in February. Both critics and audience were at a high pitch of excitement over her remarkably beautiful voice; her well-nigh perfect diction; and the artistry of her interpretations. This concert, under Mrs. Wilson-Greene's management, was Ponselle's second local triumph, for she had previously sung at Mr. Lawrence Townsend's morning series at the Mayflower Hotel. Stuart Ross, her accompanist, won explicit praise of his own for his accompanying abilities, as well as for his soloistic efforts. Mr. Ross and John Crouch, of the faculty of Vassar College (who played splendidly at the Washington College of Music recently) are both professional pupils of Edwin Hughes of New York.

José Iturbi, pianist, held a large audience through a finely balanced program, with added numbers amounting to eight eagerly demanded encores. His popularity was deserved since he achieved it by no forcing of tempo or dynamics; his platform modesty was exemplary.

The latter part of the season will bring forward several local activities, as well as entertainment of visiting delegations. The board meeting of the National Federation of Music Clubs will be held in Washington, May 9-14. This week has been set apart by the District of Columbia George Washington Bicentennial Commission as Bicentennial Music Week.

The National League of American Pen Women, which features a series of concerts, will have its national convention here in April.

Carl Engel, chief of the Music Division of the Library of Congress, is giving a lecture in the Coolidge Auditorium of the library on March 26. His subject will be George Washington's Contemporary, Franz Joseph Haydn.

F. A. R.

### Opera at Roerich Museum, New York

The Chamber Opera Guild of Roerich Museum, New York, announces two performances of Beggar's Love by Frank Patterson, Dr. Ernst Lert, conductor; and La Serva Padrona by Pergolesi, Philip Gordon, conductor, April 11 and 16. The operas are to be produced by Dr. Lert; the technical director is Cecil Clovelly; Aimee Seyfort is

responsible for the scenery and costumes; and the pianist is Addi Prohaska. The Patterson opera is to be given with a string trio; La Serva Padrona will be played by the orchestra of the Master Institute. The young artists who will appear in the opera are Gladys Burns, John Barr, Agustin O. Llopis, Nellie Paley, Robert Albers and William Daixel. Mme. Ada Soder-Hueck, Mrs. Etta Morris, Mme. Amy Seward and Victor Andoga are among the teachers who have co-operated in coaching the artists for this event. The proceeds from these performances go to the educational fund of the Master Institute of Roerich Museum.

### Anton Hofmann and Mary Biddle Win "Children's Crusade"

Ernest Schelling presented silver cups to the winners of the Children's Crusade for the Musicians' Emergency Aid at the season's final Concert for Children and Young People given by the New York Philharmonic at Carnegie Hall, March 12. The cups were conferred on Anton Hofmann, six and a half years old, son of Josef Hofmann; and Mary Biddle, twelve, daughter of Mrs. Anthony J. Drexel Biddle, Jr. Anton and his team mates, Skippy Tilt, Patsy Clarke Devenport, Joris Peltz and Ross Cone, collected the largest sum, \$856.03. Mary Biddle raised \$650.55, with the assistance of her team mates, Trixie Hoyt, Rosette King, Nicholas Biddle, Sheila Curtain and Valerie Hathaway. The total amount realized in the Children's Crusade was \$4,047.57.

Mr. Schelling also presented medals and ribbons to the prize-winning children of the Series No. 2 concerts. Nina Koshetz, soloist at the March 12 concert, assisted Mr. Schelling in distributing the awards. In addition to the cups which went to Anton Hofmann and Mary Biddle, each child on the winning teams was presented with a tiny silver lyre-shaped pin by Mrs. Melvin Sawin, who evolved the plan of the Children's Crusade.

The other team captains were Barbara Auchincloss, Madeleine Butt, Helen Casey, Marion Cohn, Emily Crandall, Bernice Cohn, Walter Cohn, Doris Cohn, Jim Dunlop, Katherine Dunlop, Louis Dannenbaum, III, Barbara Field, Anne Gay, Frances Haight, Peggy Harper, Peter Henderson, Jr., Edward Hecht, Rosamond Hodges, David Hamilton, Ian Hamilton, Elizabeth Iron, Angeline James, Helen James, Gustave Kobbe, Barbara Kahn, Betty Lefferts, Adrian Larkin, Coleman McGovern, Richard Metcalf, Manton Metcalf, Helen Michalis, Mitchell Mulholland, Harry Munroe, Anne Norris, Barbara Orvis, Audrey Oakley, Elaine Oakley, David Prensky, Marion Posner, Esther Prager, Jamie Porter, Ronny Reynolds, Edith Sawin, Peggy Sheldon, Marjory Sylvester, Lawrence Smith, Jackie Simon, Peter Schellens, Moulton Sawin, Sonia Stokowski, Betty Steinway, Fritz Steinway, Frances Stone, Gilbert Stone, Lucy Truesdale, Anne Truesdale, Gloria Viggiano, Bulkeley L. Wells, Jr., Samuel Wolf, Polly Weeks, Peter Welling, Virginia Davis, Marie Walmsley and Louis Laroche.

Medals were awarded to Jim Dunlop, ten years old; Mitchell Mulholland, thirteen; Madeleine Butt, twelve. Edith Sawin, twelve, is also entitled to a medal, but since she has already won three medals her prize will be two tickets to the Sunday afternoon series of Philharmonic concerts for next season. Receiving honorable mention and ribbons were Terence W. Moore, Marie E. Walmsley, Jean McCoy, Grace Farjeon, Helen Casey, Julia Trossbach, Samuel Schafer Wolf, John Munday, Archie Stewart, Robert Moore, Judith Plotkin, Virginia Davis, Sonia Stokowski, Elizabeth Brownring, Harry Munroe, Marie L. Walbridge and Phyllis Hecht.

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## NEW YORK CONCERTS

### MARCH 13

**Bernardo Olshansky** Groups of Italian, French, German, Bohemian and Russian songs, figured on the lengthy program of Bernardo Olshansky, baritone, in matinee recital at Town Hall. Emmanuel Bay was at the piano.

This singer, with a generally engaging voice, shows skill in interpretation. The bracket of three Gypsy songs of Dvorák were instilled with considerable warmth and spirit in his projections. A fair-proportioned audience liked Mr. Olshansky and his program.

**Philharmonic Orchestra** Under Sir Thomas Beecham, the Philharmonic Orchestra played three symphonies—the Haydn E flat major, the César Franck, and the Mozart C major—at its matinee concert at the Metropolitan Opera House.

Sir Thomas' readings of these works were meticulous and authoritative. The Mozart and Haydn symphonies revealed crystalline purity of performance; and the Franck work shone with feeling and brilliance. A large audience showed keen appreciation.

**Paul Robeson** Paul Robeson's farewell recital of the season attracted an audience which filled every seat and all the standing room in Town Hall.

It is not necessary to detail again the graces of the eminent colored baritone, so well and favorably known. Suffice it to say that Robeson has never appeared to better advantage; his voice ranks with the best singing organs of the present day. In addition to the familiar spirituals arranged by Burleigh, and Robeson's pianist, Lawrence Brown, the singer was obliged to add fully a dozen extras. Still unsatisfied, the audience clamored for more. Robeson responded with Rubinstein's *Asra*, and Gretchaninoff's *Captive*, sung in the original Russian text. As always, every syllable uttered by Robeson was understood in all parts of the auditorium.

**New York Chamber Music Society** With Maria Kurenko as soloist, the New York Chamber

Music Society gave its final concert of the current series in the ballroom of the Hotel Plaza in the evening, for an audience which welcomed the items of a long program.

These were three movements from a sextet for wind instruments and piano by Thuille; Egon Kornauth's *Kammermusik* for strings and winds; the Brahms quintet in F minor; and a group of vocal selections, with the augmented chords and other devices for accompaniment, by Mozart, Weber, Stravinsky, Rachmaninoff and Glazounoff.

The Kornauth work was a first performance. It is agreeable, tuneful music, somewhat monotonous because of repetitions. Although of recent composition, it smacks of the romantic school and is not scored with the augmented chords and other devices generally expected of modern musical creations.

The Brahms quintet received a vigorous performance by Carolyn Beebe and the New York String Quartet. The last movement in particular had a magnetic reading that was delightful.

### MARCH 14

**Oratorio Society of New York** As the second concert of its fifty-eighth season, the Oratorio Society of New York, Albert Stoessel, conductor, presented an all-English program at Carnegie Hall. The major part of the evening was devoted to the first performance since 1921 by the society of Sir Edward Elgar's choral work, *The Dream of Gerontius* (setting of the poem by Cardinal Newman). The concert opened with Psalms LXXXVI and CXLVIII, by Gustav Holst, especially given in honor of the English composer's presence in this country.

The familiar *Dream of Gerontius* was given an impressive reading under the baton of Stoessel. He brought out all the earnestness, devotion, and beauty of the score. Nevada Van der Veer, contralto, as the Angel, was realistically suppliant, protecting, and consoling. Dan Gridley, tenor, in exceptionally good form on this occasion, manifested minute preparation of his part and excellent and precise understanding of the multiple emotions of Gerontius. Dudley Marwick, bass, furnished adequate portrayal of the Priest. The chorus gave rich and massive support. The symphony orchestra of eighty contributed artistic tonal coloring. Hugh Porter presided ably at the organ; and Charles Lichter was concertmaster.

Holst's *Psalm* met with hearty response, the composer being called upon to ac-

knowledge applause from a first tier box. Mary Catherine Akins, soprano, and Albert Barber, tenor, were the soloists. Mr. Barber made commendable showing in his vocalism.

**Beethoven Association** Giving the Town Hall evening program of the Beethoven Association were the Roth Quartet, Margaret Matzenauer, and Frank La Forge.

The chamber foursome played quartets by Haydn, D major, op. 76, and Ravel, F major—works in which the Budapest organization has previously regaled New York at public concerts and over the radio. The Rothians again demonstrated their finished ensemble art, highly musical, technically precise, and tasteful and noble in tonal quality. The players will return to Europe next month.

Mme. Matzenauer sang Erbarme Dich (from Bach's *St. Matthew Passion*) and the Zigeunerlieder, by Brahms. The artist was not in her best voice, but gave deeply felt and profoundly musical interpretations. In the Bach number, she was accompanied by violin and organ, presided over respectively by Roth and La Forge. The latter won striking individual honors with his masterful accompaniments in the Brahms songs, where his authoritative, intensive, and colorful support helped strongly to win the enthusiastic applause showered upon the dual performance.

Following the concert, there was a reception and supper for the artists at the rooms of the Beethoven Association.

### MARCH 15

**Irma Aivano** A newcomer in recitals, Irma Aivano, pupil of Maria Carreras, proved her mettle as a young and talented pianist. The Bach-Liszt Variations (Weinen, Klagen, Sorgen), proved an effective medium for the pianist, emphasizing her seriousness and direct approach to music of this weighty character.

The Beethoven Appassionata Sonata was a grateful vehicle for Miss Aivano's gifts of musical insight, well rounded tone, and much technical facility. The emotional values of the opus were well tempered with restraint.

The shorter works, a Chopin group including the C sharp minor scherzo, and two Liszt numbers, Gnomenreigen and the E major polonaise revealed variety in nuance and delicate lyrical sense.

The audience was impressed with the warmth and musicianship of the young player and gave her a cordial reception and response.

**Philadelphia Orchestra** Leopold Stokowski presented all Russian modernistic fare for the aural edification and education of New York musical citizens at Carnegie Hall. The tonal viands offered were Prokofieff's symphony No. 3; Hycrus Nocturnus (translated to mean Witches Flight) by Wassilenko; Illiashenko's *Dyptique Mongol*; and Scriabin's Prometheus (Le poème du Feu). Prokofieff's symphony, which had its first hearing in New York with this performance, is his most recent work in that form. (It was completed in Paris, November 3, 1928.) Although definitely atonal in expression, the symphony is built upon the classic form—Prokofieff has given it a basis of melodic pattern. Atonality is used harmoniously to emphasize the themes spiced in the framework and to decorate them with a dissonance always accurately keyed to the nature of the motifs. This symphony is not great music, its themes are often tawdry; and yet it is one of the best scored Prokofieff has yet contrived.

And the composition is a step in the proper direction, for it has coherency, excellent form, and architectural shape, all of which make the symphony superior to many other atonal creations which have stung our ears. The scoring is scintillant, though often stressful. Composers can learn many new tricks by examining this Prokofieff work, tricks that register with the listener and are worthy of the serious analysis of professional creators.

Hycrus Nocturnus is another type of music, definitely programmatic, harmonically vigorous, with tunes that push through the dissonances. The work sounded somewhat ancient and hoary after Prokofieff's impressionistic flights and fancies.

Illiashenko's *Dyptique Mongol*, based on definite Mongolian themes, had the horrific oratorial enunciation no doubt desired by the composer. "Better" modernistic music than Wassilenko's composition, it pounded the nerves of this reviewer, who was trying to listen analytically. He succumbed to the musical intensity in the air and lapsed into a semi-coma.

All the foregoing music was a prelude to Scriabin's Prometheus, one of the final (Continued on page 16)

*An Afternoon Concert for Young People  
An Evening Concert for Adults*

# GUY MAIER'S MUSICAL JOURNEYS



*Milwaukee Sentinel, February 22, 1932*

### "MAIER'S MUSICAL JOURNEY WITH MOZART CHEERED"

"Guy Maier, Musical 'Pied Piper of Hamelin' projected his newest idea yesterday afternoon in the Pabst Theatre and achieved a complete triumph. The continuous applause which followed one hour and thirty minutes of the 'Musical Journey' brought Mr. Maier out so many times that he finally explained that if he played any more the audience would have musical indigestion.

"When one contemplates the immensity of the field at Mr. Maier's disposal one is impressed by the wonderful musical opportunities which are opening to the youth of America.

"Best of all, Guy Maier's splendid command of the subject, is never permitted anything but the finest and most beautiful of interpretation. The simplicity is in the manner of its presentation, the playing is of the same superb quality that has characterized his former recitals as soloist and with Lee Patterson."

*St. Louis Post Dispatch, February 28, 1932*

"Mr. Maier held the audience in the hollow of his hand."

*Toledo Blade, December 7, 1931*

"Of noteworthy pianists there is no dearth today. But artists who are both eminently fine pianists and engrossing authoritative lecturers are not very numerous. . . . Lecturer, though, is hardly the word to apply to this notable musician. He is that infinitely more engaging and valuable aid to musical understanding—a conversationalist par excellence."

*Milwaukee Journal, February 22, 1932*

"Guy Maier gave a recital Saturday at the Pabst in which solemnity had no part. It was in consequence a recital completely delightful, not only to the young people for whom it was designed but to the parental listeners as well. . . . The conclusion of all and sundry was that Guy Maier can do this sort of thing better than anyone else. There could be, at any rate, no better way to hear music. Not a dose, you understand, but a delight. Far less yawning would be marked in concert halls if Mr. Maier had begun a generation or two ago."

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## Orchestral Appearances 1931-32

with

QUEENS HALL ORCHESTRA  
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ALBERT HALL CONCERTS  
B. B. C. CONCERT  
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Photo by Bee Belton, London

"Throughout EUROPE and AMERICA as well as here, there is no great centre of music-making where her playing is not held in honour, no great orchestra, nor conductor with whom she has not joined in concertos."—*Radio Times*, Feb. 12, 1932.

### RECENT APPEARANCES

Sept. 17th, 1931—QUEENS HALL  
**DELIUS CONCERTO**

with Sir Henry Wood

Oct. 26th, 1931—QUEENS HALL  
**BRAHMS CONCERTO**

with Sir Thomas Beecham

Nov. 1st, 1931—ALBERT HALL  
**Mozart CONCERTO**

with Sir Thomas Beecham

Nov. 26th, 1931—QUEENS HALL  
**SCHUMANN CONCERTO**

with Mr. Charles Woodhouse

Dec. 3rd, 1931—TOWN HALL, HULL  
**BEETHOVEN CONCERTO**

with Sir Henry Wood

Jan. 31st, 1932—ALBERT HALL  
**DELIUS CONCERTO**

with Sir Thomas Beecham

Feb. 14th, 1932—B. B. C. Concert  
**GRIEG CONCERTO**

with Dr. Adrian Boult

### Press Opinions

"Tone continually rich and pure."  
—*Morning Post*, Oct. 27, 1931

"Such Mozart playing is exceedingly rare."—*Daily Telegraph*, Nov. 2, 1931  
"She reached perfection."  
—*Daily Express*, Nov. 4, 1931

"A highly vitalized performance."  
—*The Yorkshire Post*, Dec. 4, 1931

"A great pianist."  
—*Hull Daily Mail*, Dec. 4, 1931

"Exceedingly masterful playing."  
—*Morning Post*, Feb. 1, 1932

"The highest of the week-end high spots."—*Eve. Standard*, Feb. 15, 1932

"Masterly performance."  
—*News Chronicle*, Feb. 20, 1932

(Steinway Piano)

## New York Concerts

(Continued from page 15)

three symphonic works of the famous propagandist of the spirit world. The demonstration of Scriabin's musical essay on Theosophy has all the effects demanded by the score except the suggested color-organ. Sylvan Levin was the accurate and competent pianist and a group of sopranos, contraltos, tenors and basses added the needed choral contributions.

*Prometheus* is hardly compelling music, even when one knows what it is supposed to be about. Scriabin was too much occupied in expressing his metaphysical and mystic doctrines to write spontaneously convincing music. Philosopher and aesthetic he may have been, but he fails to reflect his ideals successfully in tone.

The entire program, worthy of serious attention, was presented with finesse in performance and conducting. Stokowski interpreted the elaborately difficult music with complete art and absorption. The large audience listened attentively but applauded half-heartedly.

### MARCH 16

**Karl Andrist** The début recital of Karl Andrist in Town Hall filled the auditorium, and the large audience was rewarded with an arresting concert offered by the violinist and his piano partner, Walter Golde. Handel's A major sonata, op. 1, and Brahms' D minor sonata were splendidly performed, bringing out the full tone of the violinist and displaying his broad technical equipment.

Andrist revealed his command of divergent styles, by offering also the Saint-Saëns B minor concerto, in which he again exhibited his excellent capacities. A string of short pieces was delivered with spirit and polish. The audience demanded encores and throughout the program evinced its warm approval.

### Philharmonic Orchestra

(See story on page 5)

### MARCH 17

**The Hall Johnson Negro Choir** This group of eighteen men and fifteen women, conducted by Hall Johnson, delighted a fairly numerous audience at Town Hall in a program mainly devoted to Negro spirituals. Among the listings, all of which were choral arrangements especially written for the choir by Mr. Johnson, were several unfamiliar to New York—I've Been 'Buked, Free at Las', Little Black Train and Water-Boy (with chain-gang episode).

The singers have been trained to a high degree of excellence; and the success which they achieved at this recital maintains them in a high position as exponents of this type of music. There were evidenced unified attack, watchful responsiveness to the leader's directions, understanding and absorption of the diverse moods of the songs, and purity of diction. Each group was followed by tumultuous applause; and the encores lengthened the program almost by half.

Mr. Johnson's adapted arrangements and his balanced and well nuanced directing of them, are tasteful and provocative. The entire program was performed without a note of music.

### MARCH 18

**Biltmore Morning Musical** Elizabeth Gutman, soprano, Dorothy Powers, violinist, and Claudio Frigerio, baritone, were presented at the eighth and final Biltmore Morning Musical of the season.

The audience was called upon by a friend of the late R. E. Johnston to rise in silent tribute to the founder of the musicals (and their manager) since the first days of the Biltmore.

Miss Gutman was happiest in the American folksongs and in the Russian and Yiddish songs which she added as encores, than in the romantic music of Schumann and others.

Frigerio was lauded strikingly by his auditors and deservedly so. He gave many a dramatic touch but did not sacrifice any of the niceties of vocalism. His program included operatic airs, diverse Italian songs by contemporaries, and Neapolitan folk-songs.

Miss Powers did not display any unusual qualities. A short Spanish dance at the close of her program, played as an encore, was the best of her performances.

The accompanists of the day were Benjamin King, Alderson Mowbray and William Hughes, for Mr. Frigerio, Miss Gutman and Miss Powers, respectively.

**Jeanne Le Vinus** At Chalif Concert Hall last night Jeanne Le Vinus, mezzo-soprano, offered a song recital. Beginning with the recitative, See Now the Bridegroom, and the air, Prepare Thyself, Zion, from Bach's Christmas

Oratorio; She Never Told Her Love, Haydn; and Aria di Poppea, Agrippina, Handel-Bibb; the singer continued with a group in German by Weingartner, Hermann and Hildach; the aria, O ma lyre immortelle, from Gounod's Sapho; and concluded with songs in English by Max Heinrich, Richard Hageman, Mary Evelene Calbreath, Annabel Buchanan and James H. Rogers.

Miss Le Vinus, well and intelligently trained, was an authoritative interpreter of the excerpts from Bach's oratorio; and her delivery of Helle Nacht of Hermann and Mein Liebster ist ein Weber was delightfully lyrical. Hageman's Charity and Rogers' The Last Song were presented with feeling and understanding.

The artist was accorded encores and flowers aplenty. Virginia Cunningham contributed careful accompaniments.

**Paul Musikovsky** The same nine-year-old boy who gave such a good account of himself in his début with Henry Hadley's Manhattan Symphony a few days ago, had Carnegie Hall all to himself and again impressed a large audience with his undoubted musical gifts.

The lad's list of offerings would be weighty for a violinist of any age, but little Paul was not disturbed by any technical obstacles. In white blouse and velvet knickers, he delivered his numbers with the poise of a veteran, displaying astonishing technic acquired in two and a half years of study. He has an agreeable tone of ample volume, and he invariably plays in tune.

Among Paul's offerings were the Tartini G minor sonata; the Vivaldi-Nachez A minor concerto; and a typical group of short pieces. It seems certain that this well-taught and intelligent youngster is destined to have an important musical career. Emanuel Bay accompanied.

**Marie von Unseld** Assisted by three pupils, Marie von Unseld (court pianist to the late Queen Elizabeth of Roumania), president of the University of Music of Washington, D. C., gave a recital in Steinway Hall before a friendly audience.

Mme. von Unseld, who conducts a television series on modern piano technic for WINS and W2XCR, played the Schubert-Liszt Wanderer, the Paganini-Liszt Campanella, MacDowell's To a Water Lily and her own arrangement of Liszt's thirteenth rhapsody, and gave much pleasure with her smooth and musical pianism.

Adele Meriam, Irving Phillip and Margaret Alexander all exhibited talent and confident and polished performance.

### MARCH 19

**Concordia De Melikoff** In the afternoon at Steinway Hall, a good-sized audience attended the piano recital of Concordia De Melikoff. Beginning her program with a toccata and fugue by Bach-Tausig, she continued with the Beethoven sonata in F minor, Rhapsody in Blue (Gershwin) and concluded with Chopin selections and a Hungarian

## OLYMPIAD PRIZE CONTESTS ANNOUNCED

Composers who are natives of the countries which have been invited to take part in the world Olympiad in Los Angeles this summer, may submit manuscripts of songs, with or without piano or orchestra accompaniment; compositions for one instrument, with or without accompaniment; for chamber ensemble; for string or mixed orchestra; or for wind and brass bands. The works must have been written since January, 1928. They must also have been inspired by sport, and must take only one hour for performance.

Medals will be awarded for the three best works of each class. The manuscripts should be sent to Charles H. Sherrill, chairman of the International Olympic Committee of Fine Arts, Washington, D. C., prior to May 15. Ernest Schelling is chairman of the international jury of music.

A special contest for a hymn to be used in the Olympic games is also announced. This composition must be written for orchestra, and composed since August, 1928. Scores must reach the committee before May 1. The jury which is to select the prize winning hymn will meet early in May. No specific award has yet been decided upon.

rhapsody by Liszt. Miss De Melikoff displayed a good tone, clean technic, and unusually accurate pedalling.

**Efrem Zimbalist** Despite a sunny Spring afternoon, Efrem Zimbalist drew an overcrowded house of enthusiasts to Carnegie Hall. His program held many works unfamiliar to the habitual concert-goer, listing the suite in A minor by Sinding; Reger's unaccompanied sonata in A major; the Glazounoff concerto in A minor; Achron's Suite Bizarre; and a group of compositions of Mandaville-Kaufman and others, closing with the first performance of Gusikoff-Machan's American Concerto, a jazz fantasy.

With finesse of technic, and musicianship of a high order Zimbalist disclosed his usual impressive violin playing. His most spectacular performance of the afternoon was the superb presentation of the Glazounoff concerto, done in scintillant and compelling fashion.

The Achron Suite Bizarre, music of varied emotional expression, is divided into eight fragments appropriately named to express the musical content of each. Some of the episodes are interesting and well-written, others are not. Of them all the Etincelles is the best, musically and violinistically.

The American Concerto, based on jazz thematic material, has conventional form and is built carefully and methodically. It is frankly reminiscent of all syncopated jazz utterance, with an effective last movement.

(Continued on page 45)

## AFTER THE WORLD PREMIÈRE OF TANSMAN'S SYMPHONIE CONCERTANTE



THE COMPOSER AND A GROUP OF MUSICAL CO-PATRIOTS IN BRUSSELS  
ON MARCH 6  
Tansman's work is dedicated to Elizabeth, Queen of the Belgians. Left to right: Irving Schwerke, Paris correspondent for Musical Courier; Eugene Cools, director of Max Eschig Publishing House, Paris; George Lykoudi, violinist; Desiré Defauw, conductor of the Brussels Symphony Orchestra; Marcel Maas, pianist; Alexandre Tansman; Joseph Wetzel, cellist; and Charles Foidart, viola. (See story on page 5)

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## The Mission of Joseph Haydn

(Continued from page 7)

were replaced by the sonata, which became the principal form. The basso continuo (thorough bass accompaniment) was abolished, and replaced by a free leading of the bass, with less continual motion, longer held out notes. The melodic invention became more popular, singable, rhythmically vivid. In the construction of the sonata form, the characteristic traits of the first and the second theme in the tonic and dominant keys were established; and the working-out section in the middle of the first movement applied in a new manner the art of thematic development, by breaking up the theme into its motives and evolving something new out of these fragments. The principal themes of a movement were given a variety, and even a quick contrast of emotion never found in the older music. The former predominance of polyphonic, contrapuntal writing was abandoned and in the new sonata, homophony and polyphonic elements were mixed together. The individual color of the various instruments was discovered; and in Haydn's scores one finds for the first time a clear conception of the art of modern orchestration, strings, wood-wind and brass instruments being treated according to their nature, whereas Bach (for instance, in the St. Matthew Passion music) makes hardly a difference between a violin, flute, trumpet, considering them about alike as representing the soprano part.

Bach occasionally makes use of popular tunes, but merely as a pastime, as a joke, on the outskirts of his art so to say, and he always effects a strict separation between serious music and fun. The only popular tunes employed by Bach in serious music are the chorales of the Protestant church. Haydn, however, makes the popular tune the basis of his entire melodic invention. All his quartets and symphonies are full of melodies that sound like folksongs and popular dance tunes. For the first time the Austrian people with all their characteristic traits, become alive in music through the art of Joseph Haydn, in the same sense as Chopin's music embodies the Polish spirit, and Verdi represents the Italian people. Before Haydn there were Austrian musicians, but there was no Austrian music. Haydn's discovery of the Austrian soul in music has been of vast importance, as will be readily understood by a glance at Haydn's successors, Mozart, Schubert, Bruckner, Johann Strauss, Mahler, and to a certain extent also Beethoven and Brahms.

### HAYDN AND THE SONATA

The second great achievement of Haydn is connected with the sonata form. He did not invent it, as was believed formerly. Its general characteristic features Haydn learned from Philipp Emanuel Bach and the Mannheim masters. But a genius like Haydn was needed to perceive the possibilities of the new constructive ideas, to make the sonata form flexible enough to serve all purposes. The sonata form as Haydn received it from his predecessors, was primitive, undeveloped, simple. The sonata form, however, handed over by Haydn to Mozart and Beethoven was admirably adapted for the expression of all emotions: for delicate lyric strains and

powerful dramatic accents, for idyllic, pastoral, rustic scenes; as well as grandiose, tragic, heroic episodes; for innocent, child-like play as well as for profound meditation. It would be a great task to point out, for instance, what Haydn in the immense mass of his quartets, sonatas, concertos, symphonies, has achieved in the melodic invention of the two contrasting themes in different tonalities; or what new possibilities of harmonic, modulatory and contrapuntal complication, of interesting thematic development Haydn has contrived in the working out section of the first sonata movement.

No less attractive, fresh and vivid are Haydn's slow movements, menuets, rondos. The slow movements are full of most beautiful, expressive, and noble melody. In their moods they are more manly than Mozart's more refined adagios, with their delicate, almost feminine tinges, their elegiac, chromatic sighs. Haydn, on the other hand, has sometimes a plain grandeur, something sublime, hymn-like, foreign to Mozart, but found again in Beethoven's adagio movements. In his menuets Haydn is easily first, surpassing even Mozart in the rustic charm, the good humor, cleverness, sparkling wit, variety of moods within the limits of the menuet character. Haydn's virtuosity in producing delightful effects by irregular, unsymmetrical contour of phrases, by lengthening and shortening of the regular four-bar construction, has never been surpassed by any other composer; and indeed even Mozart and Beethoven are in this respect only close seconds to Haydn.

As inimitable as Haydn's menuet is his rondo. This form, expressive of the cultivated, aristocratic salon of the eighteenth century, with its elegance and grace of musical conversation, its amiable contents, its refined diction, its absence of pathetic discourse, its clever turns and twists, found its highest perfection in Haydn and Mozart. Its slow decline begins already in Beethoven; and though artists like Hummel and

Weber have occasionally written sparkling rondos, yet the nineteenth century became more and more estranged from a form which had its roots in the social culture of the age preceding the French Revolution.

### OTHER MASTERWORKS

Of Haydn's instrumental music his output for the piano weighs least. His piano sonatas, though containing much fine material, cannot on the whole stand comparison with the sonatas and concertos of Mozart and Beethoven. But in his quartets and symphonies, Haydn is superior to Mozart, and maintains his position even in Beethoven's neighborhood. Among all the eighty-four string quartets by Haydn, there is not a single dull piece and even his earliest, juvenile attempts in that *genre* have a decided, primitive charm.

Prof. Adolf Sandberger, until a few years ago professor of musicology at the Munich University, has published in his *Gesammelte Aufsätze* (Munich, 1921) pp. 224-265 a detailed study of the Haydn quartet, settling all questions of chronology, tracing the Haydn quartet back to its roots, the divertimento, cassatio, serenade, but also the opera sinfonie of Viennese and Italian composers. We see now that Haydn was not by any means the inventor of the string quartet. But we can also see how much more ability Haydn showed already in his first quartets, which he himself calls "cassatio." Until 1771 Haydn had written thirty-two quartets, which might be subdivided into two groups, Nos. 1-18 and Nos. 19-32. All these earlier quartets are melodious, full of merriment, fun and vivacity, but are still lacking in artistic complication. The next series, Nos. 33-38, is distinguished by addition of considerable contrapuntal art; one might call them quartet fugues. Haydn then stopped writing quartets for ten years. But in 1781 he published another set, Nos. 39-44, "written in an entirely new, particular manner"; and here for the first time we see the modern idea of combining homophony and polyphony writing, the style which Mozart and Beethoven learned from Haydn.

One year later, in 1782, Mozart began his immortal series of six quartets, dedicated to Haydn. This Mozart series marks a change

## PLAYS FOR GERHARDT



HARRIET COHEN,

English pianist, played at the reception given in London in honor of Elena Gerhardt, celebrating the twenty-fifth anniversary of Miss Gerhardt's career. Miss Cohen is now appearing in joint sonata recitals with Lionel Tertis, violist. (Photo © Yvonne Gregory)

in the relations of the two masters. So far Haydn had been the leader, Mozart the disciple; now Haydn begins to learn from his younger friend, and this combination of Haydn's musical basis and Mozart's refinement and sensibility proves so fertile, that it led Haydn still higher upward to his greatest achievements, the later symphonies and quartets written for England, and the two great oratorios, *Creation* and *The Seasons*, in which, however, Haydn's acquaintance with Handel's monumental art in England left distinct and important traces.

## Opera Librettos—Do They Matter?

(Continued from page 6)

simple and loving maidens are driven when used by men as pawns in their political games: again a subject that can be made to live only by genius. This does not mean that against a timely background it is impossible to write a libretto that shall be timeless. Boris Godounoff, with its Macbeth-like theme, owes its power to the universality of the truth, that ambition which overleaps itself is punished by conscience. Historic setting is no handicap when the action centers upon emotional verities. But time weeds out those stories that depend for their appeal upon the local prejudices and if opera is to survive, if it is to add yearly to its addicts, the out-moded must go as surely from the operatic stage as from the legitimate where the play is not part but all. If the composer's music surpasses his libretto, by so much longer will the product live. But it will be weak and limping in comparison with those offerings that make full use of all possible appeals.

### LOVE IN OPERA

But not only are ancient political and religious subjects threadbare. What of Bohemia, that magic land where love is only love if it is without benefit of clergy, where the heroine, lovely and frail, inevitably dies of consumption after having been crowned Queen of Love and Beauty; after, too, having given up her lover for his own good. Time was when these things were realities, when Montmartre flourished; but not any longer. It is hard to thrill with admiration when Zaza sends her lover back to wife and child. Louise, tricked into returning home to respectability, is but acting in character when she escapes again to join her love. Pretty, but not important. La Traviata foresees her love for his own sake and dies in his arms when he returns to her—too late. La Rondine deserts her true love, also, at his father's importunity. And Manon, having first yielded to illicit love, yields again to betray that love for ambition—and dies at last of the appropriate fatal disease. And there is always La Bohème. Inspired singing can and at times does redeem this tawdriness. But the story in it-

self no longer stirs an audience emotionally.

### WAGNER'S METHODS

Wagner built more wisely. Folk-tales and mythology can never be outgrown. They are not just a passing act in civilization's pageant. They are the soil in which we are rooted, fundamental and eternal. But Wagner was not a dramatist. And while his librettos are satisfying in subject matter they are not completely so in form. He builds musically but not dramatically. He is content to take a situation and leave it static while he writes and writes about it. The burden upon the singers of Tristan and Isolde to give any sense of mounting and intensifying emotion is tremendous. For in action they are left, act by act, with little to do but stand in the middle of the stage and sing at each other. Naturally, Wagner was more concerned in his musical than in his dramatic patterns. But for that reason he lost an appeal that might have been his. Why waste a good story by only half telling it? The Flying Dutchman has its dull moments, but it need not have had. Any dramatist would have done things to that opening scene in *Tannhäuser* to show the protagonist's weariness with the Venusburg routine other than just talking about it. The music ascends but the action does not. It seems a pity.

Nor has Wagner been alone in perceiving the value of folk-tales as a basis for operatic treatment. There were also Rimsky-Korsakoff in his *Snow-Maiden*, Lalo in *Le Roi D'Ys*, Weinberger in *Schwanda*, Catalani in *Loreley*, Respighi in *La Campana Sommersa*.

### THE ROMANTIC ELEMENT

And there are, naturally, the frankly romantic plots. Mozart in *Cosi fan Tutte* has two husbands, disguised, woo and win their own wives on a bet; and forgive them, since—*Cosi fan Tutte*—, women are like that. And in *Don Giovanni* he develops the eternal seducer to the satisfying hell-going climax. Donizetti in *L'Elisir d'Amore* follows with his music a most amusing story of a love potion that is successful—and turns out to have been only a bottle of wine. Richard Strauss in *Der Rosenkavalier* is rather more commonplace. But love is made to win against rank in the end. Korngold in *Die Tote Stadt* strikes a deeper note: for his young hero, surrendered to useless longing for his dead wife, is shown against the background of a "Dead City." Bruges, living upon its past. Meeting a dancer who resembles his wife, he is saved from being deceived by her through a weak device resorted to by more than one dramatist—a dream in which she shows herself for what she is. In the end he resolves to leave both the dead city and his dead romance and seek a real life among the living. *Die Tote Stadt* is an ap-

pealing, if not exactly a convincing libretto. Mignon offers us delightfully and also convincingly conventional romance with all the frills. A young girl, in page's dress, follows and wins her lover, and turns out to be the lost child of a noble marquis.

Montemezzi, in *L'Amore dei tre Re*, is a well-nigh perfect libretto. Yet the setting is the Middle Ages. The original poem by Benelli has been somewhat abridged. The story is so simple that the language barrier is hardly apparent; the thread of the plot may be followed from the pantomime. Yet the action is never static: it builds moment by tragic moment to the final curtain. And over all is laid the pathos of the old king's blindness. A barbaric invasion has given to the conqueror an Italian wife who cannot be free of her love for her former betrothed. The old king suspects that she is untrue to his son: he is finally convinced of the fact and kills her. But, because of his blindness, he does not know the identity of the betrayer and his son's honor goes unavenged. And so he smears the dead queen's lips with poison, thereby catching and killing not only the lover but also his son. Simplicity, clearness, climactic action, unity of mood, universality of theme: no composer could ask more.

### REMEDIAL MEASURES

Suppose, to catch the interest of a new and wider field of opera-goers, the shopworn stories be given but now and then. There follows a need for new material with present-day appeal. And suppose that impresarios let it be known that they stand ready to produce one, two or three new works each season if suitable ones are to be found. For American composers of the requisite ability need some such encouragement to justify them in devoting the time and effort needed for such an undertaking.

But where are these same composers to go for their librettos? A story that is simple, emotional and dramatic—and lyric. For an opera must be singable: therefore the dramatist-librettists must be poets as well. To perceive a dramatic theme worthy of musical expression and to write the story in language that is musical and adequate: these two qualities are requisite. We have dramatists; we have writers of rhythmic verse and prose. But before we can have librettists we need an assurance of an outlet for the product. Demand in art as in commerce will always create the supply.

And meantime while the composers wait for the librettists, there are the shelves of classic literature. For that musician whose imagination is only kindled by the pageantry of by-gone days, there is Browning's *Luria*: the Moor who so longed to serve Florence with his military genius and killed himself when the loved city doubted his whole-hearted devotion, rather than betray her to her enemies. And surely nothing in operatic literature is more stirring than that final scene that Browning draws in his *Return of the Druses*. This Djabal who would deliver his people from their slavery has found them



HAYDN'S TOMB

Photo courtesy of the Austrian Tourist Information Office

so poor-spirited that only by pretending to be the returned god, Hakeem, has he been able to inspire them to rebellion. At the moment of triumph the girl Anael is about to betray him, having but just discovered his imposture and believing truth of more importance than her people's escape. And as they wait the perception comes to her that in doing the god's work he has been to them—God. With the cry of Hakeem she drops dead at his feet. There is, too, the preceding scene which might be intensified to a satisfying degree by musical setting: wherein the girl has killed the Prefect, to punish herself for her own doubt only to learn from Djabal's lips that he is not god but man. And if the writer is looking for emotional but not tragic content, there is Pippa Passes with its series of climactic moments in the lives of Asolo's great ones, each at its peak topped by Pippa's song. May it not be that the very failure of Browning's dramatic works to suit the legitimate stage is a hint of their fitness for the operatic?

## THE BIBLE AND SHAKESPEARE

And what of the Bible? There is no question as to its unsurpassed dramatic and poetic quality. Der Ring des Nibelungen might easily be matched by a series following the Children of Israel in their Egyptian saga. Joseph: his treatment by his brothers; his exposition of Pharaoh's dreams; his establishment of his family in Egypt. Moses: saved by Pharaoh's daughter; in his manhood winning from Pharaoh permission for his people to depart from Egypt; and for a third unit in the trilogy, the wilderness experiences with the coming to the Promised

Land. There are, too, Ruth, and Lot, and David: the number of possible grand opera librettos from this source is inestimable.

Or there still is Shakespeare. No seeker for a romantic plot could find a more delightful tissue of comedy than Twelfth Night, with its heroine dressed in man's attire, wooing for him the Duke's beloved. Who instead falls in love with the messenger. And in King Lear is all the potential tragedy that made Boris so effective.

The patrons of art and not the artists have in every age given shape and form to the artistic expression of the day. Because only from princes and prelates could a Cellini hope to draw the wherewithal to live and practice his craft, he must needs spend his genius upon the making of coffers and ewers and pontifical seals, medallions or candelabra or statues according as he could obtain orders from this prelate or from that duke. Botticelli's painting falls definitely into the four periods of the Medici who were his patrons. He was one painter for Piero, and another for Lorenzo. Today pictures and plays and books support their makers. But opera and symphony orchestras must still be subsidized.

As for the writers of symphonic or operatic music, it is understood that if they eat it is their own affair. And since they may never expect any adequate monetary return for their labors, it is surprising that some assurance of a hearing must be given them to encourage them to continue to produce?

Therefore it is entirely at the discretion of the American opera-goer, and the American opera producer whether there shall or

shall not be an American opera. With any encouragement at all we will find ourselves—this is a prophecy—in possession of a native opera of significance, of beauty, of vitality. We have painters, we have sculptors, we have drama and we have poetry. Has anyone the temerity to assert or the blindness to believe that only in the realm of operatic endeavor has America failed to enter into that world called Art?

## Lecture at Carl Fischer Hall

Osbourne McConathy, music educator and author, recently addressed capacity audiences twice in one day at the Carl Fischer Recital Hall, when he spoke before the sessions of the normal class of the Oxford Piano Course conducted by Myrtle H. Bowman. His subject was Creative (or Inventive) Music.

## Josephine Forsyth in California

Josephine Forsyth, soprano and composer, is passing the remainder of the spring with her husband, Philip A. Myers, and their daughter, Phyllis Arlene, in California. Miss Forsyth divides her time between her scores and preparation for recitals. She originated the presentation, *Lyric Thoughts of Twilight*.

## Orloff for South America

Nikolai Orloff is booked for a second tour of South America this summer, sailing for Buenos Aires in April. Among the countries on his itinerary are the Argentine, Chile and Brazil. In his first season in

South America Mr. Orloff gave more than thirty concerts, including eleven recitals in Buenos Aires. The Russian pianist is now in Europe, where he recently ended his first tour of the Balkan States, during which he played before the Queen of Romania. Mr. Orloff makes his debut in Brussels, April 8.

Syracuse University Announces  
Summer Session

The College of Fine Arts at Syracuse University announces a six weeks' Summer Session, from June 27 to August 6, with a large staff of teachers for graduate and undergraduate courses in all forms of applied music, theory, history, and public school music. Remembering an increase last summer of 137 in its music enrollment, the college will present an expanded program, instead of curtailing offerings as many schools are doing.

Special lecturers in the field of public school music will be Frederick Haywood, Peter Dykema, and C. M. Tremain. Among the instructors will be Ernest Kroeger, Harold L. Butler, William Berwald, Jacob Kwalwasser, Lowell Welles, Flora Test, Andre Polah, George Mulfinger, Howard Hinga, Harry Vibbard, Earl Stout and Rexford Colburn.

The Syracuse University Orchestra, Andre Polah, conductor, will rehearse frequently and give three symphonic programs. Student musicals will be presented each week; Ernest Kroeger will offer two lecture recitals; and concerts are to be held by other faculty members. H. B.

The performance was a brilliant and glittering pageant of jeweled notes, strung together with amazing deftness and sureness of touch. The spell cast over his audience was broken in the course of the recital only by the release of the heartiest applause.

—New York World-Telegram, February 22, 1932.

This tonal world is Mr. Gabrilowitsch's. He knows its ways and its secrets, the direction of its winds, the foldings of its hills, the incidence of its seasons. With his entrance last night into this enchanted terrain, one knew that it meant to him what it must have meant to Brahms. Of this profound and most sensitive affinity he persuaded us anew when he traversed the incomparable last page of the Andante and summoned its limpid, hovering exquisiteness. — Lawrence Gilman, New York Herald Tribune, January 22, 1932.

The slow movement of this concerto, music of deep sunsets and purpling hills, is Brahms at a supreme height of inspiration, and we recall no other pianist who gives the soloist's part of this movement such poetry and mood as Mr. Gabrilowitsch.

— Olin Downes, New York Times, January 22, 1932.

Season 1932-33 Eminent Pianist  
Now Booking

Always a player of rare sensibilities and perceptive powers, Mr. Gabrilowitsch revealed himself once more as an artist to whom the passing of time has brought the ripe fruits of unswerving integrity to the highest musical ideals. The subtlety of his tonal palette and the unfailing roundness of his tone throughout his wide dynamic range are ever a source of admiration.—New York Herald Tribune, February 22, 1932.

Mr. Gabrilowitsch again revealed that singing tone and remarkably beautiful legato, which he possesses to a greater degree than any other pianist.—Samuel L. Laciar, Philadelphia Public Ledger, November 29, 1931.

There is little to be said of the Brahms Concerto and its playing by Mr. Gabrilowitsch, except that here was perfection. To sit and listen was perfect bliss. — Joseph A. Miller, Brooklyn Standard Union, January 22, 1932.

A large, discriminating and enthusiastic congregation was in attendance to make oblation before the altar of one of the greatest masters of the piano-forte of our time. To Mr. Gabrilowitsch belongs the almost lost secret of the grand manner.—Brooklyn Eagle, February 22, 1932.

CONCERT MANAGEMENT ARTHUR JUDSON

Division Columbia Concerts Corporation of Columbia Broadcasting System

113 West 57th Street

New York City

# ALTON JONES



Townsend

## Pianist

### Town Hall Recital February 10, 1932

A player of high intelligence and good taste.—*Herald Tribune*, Feb. 11, 1932.

The pianist played with his familiar technical prowess and wide dynamic range. He could be delicate and lyrical and phrase with meticulous finish; and he could trace bold and daring outlines, as in the storm tossed seas of Balakireff's Fantasy. He showed a vivid sense of rhythm and accent.—*New York World-Telegram*, Feb. 11, 1932.

Gave a well rounded performance with artistic technique and musicianly understanding. The spontaneous gayety of the Gigue particularly won his audience.—*New York Times*, Feb. 11, 1932.

Piano playing moulded with authority and discernment. It is rarely possible to check against Mr. Jones any of the numerous deficiencies of which pianists are capable, for his playing is dominated by a cultured, musical mind.—*Evening Sun*, Feb. 11, 1932.

Interpreted with a feeling for romantic style, warmth and delicate phrasing. A musician of fine sensibilities.—*New York Staats-Zeitung*, Feb. 11, 1932.

One of the exceptionally worthwhile pianists.—*New York Journal*, Feb. 11, 1932.

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Steinway Piano

## Philadelphia Orchestra Program Selected by Public Vote

### Stokowski, Addressing Audience, Expresses Pleasure in Exploring the Unknown in Music—Numerous Concerts by Visiting Artists—Local Affairs of Interest

PHILADELPHIA, PA.—The program for the Philadelphia Orchestra concerts of March 18, 19 and 21, chosen by public vote, held the Beethoven fifth symphony and Rimsky-Korsakoff's Scheherazade. Stokowski gave brilliant readings to both numbers, achieving almost unbelievable pianissimos, mighty climaxes and all the intermediate phases. Before the intermission, in response to the enthusiastic applause, Stokowski spoke briefly and rather humorously in reference to the contrast between programs chosen by the public and those chosen by himself. He explained that in addition to his pleasure in music of such "pure gold" as that on the present program, he enjoyed exploring the unknown in music as well as in nature. He suggested that the audiences be given further opportunity to choose programs next season.

#### NEW YORK PHILHARMONIC

The New York Philharmonic Symphony Orchestra presented its fifth and concluding Philadelphia concert of the season, March 7, with Sir Thomas Beecham as guest conductor. The program consisted of three symphonies—Haydn's in E flat; Mozart's No. 34 in C; and the César Franck D minor. Each was splendidly done, both as to interpretation and performance. The solo violin part in the Mozart work was well executed by Francesco Bolognini, acting concertmaster of the evening. The Franck scored its usual success, Sir Thomas giving this number a particularly detailed reading. The audience gave conductor and orchestra a real ovation at the close.

#### MENDELSSOHN CLUB

The Mendelssohn Club gave its only recital of this season on March 9, in the Academy of Music, assisted by the entire Philadelphia Orchestra, and with Ossip Gabrilowitsch as guest artist.

The opening number was the Motto Song, by the club's founder Dr. Gilchrist; followed by Urbs Syon Unica, by Parker; and Cum Sancto Spiritu, from Bach's B minor mass. Orchestral accompaniment was used for the first and last, while the Parker number was sung a cappella. The club was at its best in the a cappella numbers, although all were well done. The second group held Twilight, composed by Dr. Gilchrist in memory of Mrs. Gilchrist, and beautifully sung by the chorus, while the entire audience stood in tribute to the memory of the wife of the founder.

Snow, for women's voices, by Elgar, proved pleasing, with the accompaniment of violins and piano. How Sweet the Moonlight Sleeps, by Fanning (a cappella, for double chorus) was one of the finest items, in point of performance. Brahms' Song of Destiny, for chorus and orchestra, opened the last half of the program and gave evidence of the fine training which the chorus receives. Listen to the Lambs, by Dett (a cappella) was also excellently done and was followed, in closing, by the finale from The Gondoliers. This was repeated after warm applause. The Blue Danube was given as an encore after the first part of the program.

Mr. Gabrilowitsch contributed materially to the pleasure of the audience. He offered Chopin numbers: Ballade in A flat major, nocturne in D flat major, and valse in A flat major, all played with that supreme artistry which this artist displays whenever he touches a piano. His later group held the Gluck-Brahms gavotte in A major; the Brahms rhapsody op. 119; The Fountain, by Ravel; and Debussy's Isle Joyeuse. These were also exquisitely performed, with a wide range of tonal qualities, from the most delicate to the most forceful. Encores were demanded and recalls were many.

#### PHILADELPHIA GRAND OPERA COMPANY

The Philadelphia Grand Opera Company presented a double bill on March 10 in the Academy of Music—Wolf-Ferrari's The Secret of Suzanne (in English) and Leoncavallo's Pagliacci. In the former, Helen Jepson was Suzanne; Nelson Eddy, the excitable Count Gil; and Erich von Wymetal, Sante. Miss Jepson and Mr. Eddy were admirable in their parts. Their diction was excellent and gave the audience the full benefit of the humor of the roles. They achieved marked success, as evidenced by their many recalls. Mr. von Wymetal proved an able pantomimist as the silent servant.

John Charles Thomas in Pagliacci was in fine voice and sang with much beauty of tone. His dramatic talent is equally pronounced. Charlotte Boerner, as Nedda, sang well particularly in the Bird Song of the first act, and in the duet with Sylvio. Her best acting was in the final act. Aroldo Lindi, as Canio, scored by his singing of the lament at the close of the first act. His dramatic work was also good. Albert Mahler

did well as Beppe; and Conrad Thibault, as Silvio. The chorus did fine work; while Cesare Sodero was an excellent conductor.

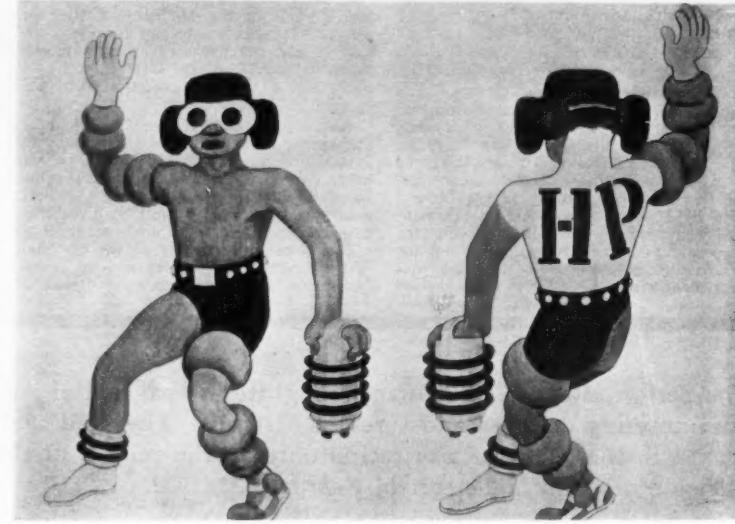
#### WOMEN'S SYMPHONY ORCHESTRA

The Women's Symphony Orchestra, J. W. F. Leman, conductor, was heard in its second concert of the season at the Bellevue-

the illusion of the original conception of the work. Miss Angel at the piano was equally effective. The vocal soloists all did fine work, and the chorales were excellently sung. To Mr. Norden goes the highest praise for his training and conducting of these choruses. A large audience paid tribute to the performance.

#### SWASTIKA QUARTET

The season's sixth concert of the Philadelphia Chamber Music Association was given at the Bellevue-Stratford Hotel by the Swastika Quartet. Quartets by Mozart, Dvorák, and "The Trout" quintet of Schubert comprised the program. In the last named number the assisting artists were Jenne Robin, piano; and Erven Whitenack, contrabass. The Swastika ensemble once more displayed its excellence of tone and interpretative conception; and in the quintet



H. P., THE MAN,

as Diego Rivera, Mexican painter, sees the title character in Carlos Chávez' modern Mexican ballet, *H. P.*, which will be given its world première at the Metropolitan Opera House in Philadelphia, March 31, with Leopold Stokowski conducting. The ballet is built on a story of Frances Flynn Paine. (Photo finished by Richard A. Ade, Philadelphia.)

Stratford. Orchestral offerings were the overture to Alceste (Gluck); Mozart's serenade No. 7; and Les Preludes of Liszt. In all of these, the orchestra displayed good tone and admirable responsiveness to Mr. Leman's direction. Marcella North and Franz Orth, two piano artists of this city, were soloists. They were the recipients of warm and well-deserved applause for their playing of the C major concerto of Bach for two pianos and orchestra; and several two-piano numbers. Bruno Korell, tenor of the Philadelphia Grand Opera Company, was the other soloist, replacing Margarete Olden, mezzo-soprano, who was ill. Mr. Korell acquitted himself with distinction in a song by Richard Strauss and two excerpts from Die Meistersinger.

#### CHAMBER MUSIC BY CURTIS INSTITUTE STUDENTS

Artist-students of the Curtis Institute of Music appeared in their fourth chamber music recital of the season at the Art Museum on the Parkway. The event was attended by an audience which overflowed the foyer and extended into the galleries, despite extremely bad weather conditions. The Swastika Quartet played Dohnányi's quartet in D flat from op. 15. This was followed by Handel and Gluck arias and two Brahms songs, sung by Edwina Eustis, contralto. The concluding offering was Faure's quartet in C minor, op. 15, played by Yvonne Krinsky, piano; Philip Frank, violin; Leonard Mogill, viola; and Samuel Geschichter, cello. The instrumental ensembles were marked by excellence of tone, precision of attack and interpretative prowess. Miss Eustis was in fine voice. Her able accompanist was Sarah Lewis; and in the Handel aria, Max Aronoff, of the Swastika group, added artistic viola obbligato.

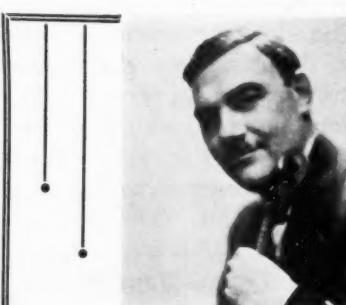
#### BRAHMS CHORUS AND READING CHORAL SOCIETY

Bach's St. Matthew Passion was given in the Baptist Temple, March 17, by two fine choral organizations, the Philadelphia Brahms Chorus and the Reading Choral Society, both under the direction of N. Lindsay Norden. The soloists assisting were Allie Ronka, soprano; Lillie H. Fraser, contralto; Frank Ogleby, tenor; Wilbur Evans, bass; Dr. Rollo F. Maitland, organ; Roma E. Angel, piano; Edward Raho and William Adams, oboes; and Frederick Cook, violin. Louis Doelp and Daniel Weindorff, basses of the two choral groups, also sang solo parts. The absence of the usual orchestral accompaniment proved an advantage, rather than a disadvantage, as it seemed to adhere more closely to the actual performance of Bach's day, and also allowed a clearer comprehension of the choral parts. Dr. Maitland's masterly playing of the organ contributed to

the unity of parts and balance of tonal elements was no less fine than in the numbers played by the more accustomed combination.

#### QUEENA MARIO

Queena Mario, soprano of the Metropolitan Opera and a member of the faculty of the Curtis Institute of Music, gave the ninth faculty recital of the season in Casimir Hall, (Continued on page 36)



## KARL ANDRIST

### Violinist

### NEW YORK RECITAL, TOWN HALL, MARCH 16, 1932

JOINING technical skill and warmth of tone, Karl Andrist delighted an audience at Town Hall last evening with a debut violin recital which included several encores, demanded at the end of his program. Mr. Andrist sought no easy path to acclaim. From Handel's Sonata in A major, No. 1, he proceeded to the Brahms Sonata in E minor and thence to the Saint-Saëns Concerto in B minor. If he rendered the graver parts of these compositions with appropriate breadth of tone, he made their lighter measures fairly sing themselves. This quality was particularly evident in the Saint-Saëns concerto. His playing of Szymanowski's "The Fountain of Arethusa" was a thing of beauty to be treasured in one's memory.

The other pieces in this group, the last on the program, were Lili Boulanger's "Cortège," Ysaye's "Reve d'Enfant" and the De Falla-Kreisler "Danse Espagnole." The cascading brilliance of the "Danse" as well as the quiet charm of passages in the other two compositions was exquisitely evoked.—*New York Evening Post*, March 17, 1932.

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## Molinari May Conduct Again in Los Angeles

**Richard Strauss Likely to Direct Several Orchestra Concerts**  
—Concert Reviews and Local Happenings

LOS ANGELES, CAL.—Although only Frederick Stock, head of the Chicago Symphony, and Sir Hamilton Harty, English conductor, have been announced officially for the 1932 outdoor concerts at the Hollywood Bowl, it is rumored that Bernardino Molinari will return this season. Harty appeared here last year; Molinari has been a guest conductor four times and his popularity continues; Stock will be a newcomer.

As intimated two weeks ago, there is more than a likelihood that Richard Strauss may lead several programs of "symphonies under the stars." Bruno Walter has been asked but had to decline owing to duties at Salzburg this mid-year. A friend of Herr Walter told the Musical Courier correspondent that Strauss has made inquiries of Walter regarding the bowl, which indicate that he is interested in coming. This writer learns also from a well-informed source that Alfred Wallenstein, solo cellist of the New York Philharmonic Orchestra, may be a guest-conductor.

This has been a week not only of well vouched-for hearsay, but a good deal of notable music making. The all-Brahms program of the Philharmonic Orchestra (Dr. Artur Rodzinski) proved one of the artistic and box-office climaxes of the winter. Following the Academic Festival Overture and the fourth symphony, Myra Hess played the D minor concerto. An interpretatively more profound, tonally more beautiful and technically more sovereign performance can hardly have been conceived.

This English pianist was extraordinarily active for two full weeks, appearing every night. Among the concerts she gave were a Bach, Beethoven, Chopin and Debussy program in Ventura. At the close of the recital, the audience twice demanded "more Bach."

Another pianist of keyboard eminence enriched local experiences when Walter Giesecking shared his artistry with a large audience. He had chosen Bach, Beethoven, Debussy, but added Scarlatti and Brahms by way of double contrast.

Impresario Behymer provided a second managerial record presenting Sigrid Onegin. The Swedish contralto stirred listeners with operatic excerpts and folksongs, but the crowning achievement among her offerings was the Schumann *Frauen Liebe und Leben* Lieder cycle.

Mozart pianism of technical and stylistic purity and poetic winsomeness again distinguished the solo of George McManus, chairman of music at the University of California, when he performed the A major concerto (No. 488) with the Symphonia Praeceptorum, an ensemble formed by teachers in the public schools. This volunteer body did notably good work under the creative and instructive leadership of Henry Svedrofsky, assistant conductor of the Philharmonic Orchestra. Public school music standards of this city are significantly represented by this organization, which gave decidedly respectable readings of the Freischütz overture; Tschaikowsky's sixth symphony; and a charmingly imaginative suite, East of the Sun and West of the Moon, by Sigurd Frederiksen, who pictures the fanciful happenings of an Icelandic fairy realm with thematic ingenuity and novel and effective instrumentation.

A record for this city was established also by Alexander Stewart and his recently formed Oratorio Reading Club, when the Biblical scene, The Pharisee and the Publican, Carissimi's cantata, Jephtha, and the Bach cantata, God's Time Is Best, were sung here for the first time. Anita Cochran, of the Vermont Square Methodist Church, assisted this chamber-size oratorio body, which bids fair to provide Los Angeles with musically and historically notable premières.

Eugene List, young piano pupil of Julius Seyler, again proved his unusual talent in a pretentious program.

Natural gifts and technical equipment brought due reward also to Martin Black, violin student of Calmon Luboviski, when he was accepted as a scholarship pupil by Efrem Zimbalist for the Curtis Institute of Music. Several Luboviski-trained young artists are on the honor roll of this school.

The Woman's Lyric Club and the Ellis Club Male Chorus of Los Angeles felt no depression in attendance, or program, or performance. The concerts proved two honor evenings for Conductor J. B. Poulin and his faithful collaborator, Mrs. M. Henning Robinson, accompanist for both ensembles.

For the popular Orpheus Club Male Chorus, under Hugo Kirchhofer's dynamic leadership, another large audience congregated at the auditorium.

Considerable interest is being shown, also, in the pending première of Honegger's King David—April 16—for which the Los An-

geles Oratorio Society is rehearsing assiduously, under John Smallman's baton.

Altogether, something of a choral renaissance may be the good fortune of this city. Bishop Cantwell, long known for his patronage of the tonal arts, has appointed Father Ermin Vitry to the post of supervising director of music in all Roman Catholic churches in Southern California. Father Vitry's artistic and executive talents were demonstrated specifically in the impressive service, heard by more than 100,000 people last September during the Fiesta at the Coliseum. Since then, he has founded the Polyphony, a choral body, devoted only to ecclesiastic music.

Working along similar lines, Professor Alexander Stewart, of the college of music, University of Southern California, has organized an Oratorio Reading Club, which made its debut appearance recently with first performances of works by Carissimi, Schuetz, Handel and Bach.

A delightful rarity was the good fortune of Philharmonic Orchestra patrons when Frederick Moritz, principal bassoonist, played the Mozart concerto No. 296 at a recent Sunday concert. Last summer Mr. Moritz scored at the bowl with this exceptionally difficult work. Now, inherent historic values of the seldom heard opus were enhanced again by the virtuosity of his technique and a faculty for eliciting widely differing and finely nuanced color from this all-too obscure instrument.

Director Artur Rodzinski and the ensemble assured a generally enjoyable program with Dvorák's Carnival Overture; the fourth symphony of Glazounov; and the Italian Caprice of Tschaikowsky.

While Manager Behymer could record a third box-office success for *La Argentina*, of Spanish dance fame, music lovers were faithful also to resident artists.

Max Rabinowitz, piano; Morris Stoloff, violin; Alexander Borisoff, cello; made an auspicious trio-debut under the Genevieve Grey Management. Katherine Rue, contralto, fully shared honors.

A promising beginning also was made by the United Grand Opera Company, Paul Cremonesi, producing director, with Verdi's *Trovatore* at the Shrine. Emilia da Prato, Beatrice Huntley, Rodolfo Hoyos and Alfonso Pedroza, distinguished themselves under the directorship of Ignacio Castillo.

Lovers of violin art came into their own when Sascha Wolas, former Auer pupil, introduced himself, with Edward Harris at the piano.

Chamber music of the quartet genre completes the week's list, with a fine schedule of coming programs, assuring the Zoellner's of further audiences, no doubt. These pioneers in the field of the small instrumental ensemble command a following. B. D. U.

### Respighi Honored at Reception

A reception and program were given by the Dante Alighieri Society of New York at the Casa Italiana on March 19 in honor of Ottorino Respighi.

The program was made up entirely of Respighi compositions featuring *Nebbie* and *Scherzo*, sung by Myrtle Leonard; the second movement of *Preludi Gregoriani*, played by Alberto Sciaetti, pianist; *Song of the Sailor*, from the first episode of *Maria Egiziaca*, sung by Alfio Tedesco; *O Bianco Astore*, from the second episode of *Maria Egiziaca*, sung by Rose Tentoni; and the sonata for violin and piano in D minor, interpreted by Michel Piastro, with Mr. Respighi at the piano.

Noteworthy of the concert was the warmth and beauty of Piastro's tone; the artistic interpretation of Mr. Tedesco; and the natural ease and colorfulness of Miss Tentoni's voice. The young lady is especially to be congratulated on this performance as at a few hours' notice she replaced Charlotte Boerner, originally scheduled, and who had sung the leading soprano role of the tryptich at its première. Miss Leonard was also effective in her song. M. T.

### Gabrilowitsch Introduces Russian Symphony

DETROIT, MICH.—Ossip Gabrilowitsch and the Detroit Orchestra presented the first local performance of Reinhold Gliere's symphony, *Ilia Mourometz*. This is an elaborate piece of program music, depicting the adventures of a hero of Russian mythology. Gabrilowitsch related the legend as he learned it when a boy in Russia. The Slavic saga tells how Ilia, inspired by two pilgrims, accomplishes prodigious deeds, among them the slaying of a monster in an enchanted wood and the freeing of three princesses from his magic spells. The third movement

brings the hero to the Court of the Prince of Kiev, where he is given honor and homage. In the last part of the music, Ilia's final defeat before the magic of the Tartars, who transfix him in stone, is heard. The epilogue signifies that the heroic age of ancient Russia has passed. This is music of

color and power, and Gabrilowitsch seemed imbued with the spirit of its brilliance and sweep. The audience responded to his zestful and dynamic interpretation with lavish applause. More familiar numbers included Debussy's *Afternoon of a Faun*, and Dukas' *The Sorcerer's Apprentice*. B.



## LOUISE ARNOUX THE COAST APPLAUDS

*A more captivating personality has not entertained patrons* of the Philharmonic Community Concert Course than Louise Arnoux. Her sparkling personality, pretty mannerisms, grace and charm, were all factors which made her concert the success it was. But no less attractive was her lovely voice. A most unusual voice control resulted in a *sotto voce* as clear as an echo. In some of the songs one could scarcely realize the lovely, ethereal music was coming from the artist, so low and distant were the notes. Again Madame Arnoux's voice filled the Auditorium. Madame Arnoux is as gifted an actress as she is a singer. Using the large stage she moved about acting out the song-tales from the people of centuries ago. For the comical songs she did exceptional character work and for others she was all grace and pathos. A more charming or versatile artist could not have been heard.

LONG BEACH PRESS-TELEGRAM

*Of all the 227 concerts which the Fresno Musical Club* has given, none has ever been more unusual or more entertaining than that presented last night at the White Theater by Louise Arnoux and Alfred Mirovitch. Seldom, if ever, has an entire audience been so uniformly delighted with any program that has been presented locally as were the fortunate listeners at the White last night. Why two such able artists should be coupled together in one program is a little hard to understand, but whatever the reason, Fresno was the gainer last night.

Madame Arnoux's part in the recital was a decided treat both to the eye and to the ear. She is a sparkling piece of French femininity, an actress of consummate art, and a singer with most unusual gifts. Her interpretive capacities run the whole gamut of human emotions; her hands and every movement of her lithe body are employed to a purpose. In such a stupendous number as Gretchaninoff's "Over the Steppes," the realism of her presentation is nothing less than startling. She laughed and danced and sighed her way through a great variety of descriptive numbers. Some were gay and some were sad, and those that were sad were awfully sad. The number by Gustave Ferrari, "Le Roi a fait battre tambour," was positively gripping in its intensity.

THE FRESNO MORNING REPUBLICAN

*It is safe to say that a more delightful program never has been presented by the Fresno Musical Club, than was given by the two superb artists last night in one of the most unique and arresting recitals ever given in this city. The artists were Louise Arnoux, French *diseuse* and Alfred Mirovitch, pianist.*

Louise Arnoux has been called a "diseuse with a voice." She is rightly named. This fascinating French artist has a certain friendly and unaffected charm which immediately wins her audience. Her programs are original and daring in their unusual beauty. Hers is the art of Yvette Guilbert and every song is a word picture. Singing is only a small part of Madame Arnoux's artistic equipment. She is good theatre to say the least, and her costumes lend a distinct beauty to her interpretations. Madame Arnoux added to the fascination by prefacing each number with a short story of the song. Perhaps it was the French accent or perhaps it was the dainty little singer herself, but her audience was immediately given a mental picture of any land which she cared to sing about. And how Madame Arnoux could sing the French songs! She has been richly endowed with musical and histrionic ability which were especially displayed in "Le Roi a fait battre tambour." She reached heights in this song, so faithfully did she portray the tragic text.

FRESNO BEE

*As a "diseuse" she ranks considerably above the average, giving her songs their full histrionic value coupled with a really fine voice. Each of Madame Arnoux's songs was a miniature romance or drama, comedy or subtlety of situation. Madame Arnoux's voice is most pleasing in quality and her listeners were rewarded a number of times during the program with its richness and depth.*

SANTA BARBARA PRESS

**NOTE: The mergers promise their clients that all artists are available to them. Test the promise by asking for LOUISE ARNOUX.**

EXCLUSIVE DIRECTION CATHARINE A. BAMMAN

BARBIZON-PLAZA

101 W. 58th St., N. Y. C.

## Music Notes From Coast to Coast

**BINGHAMTON, N. Y.**—A MacDowell Club has been recently organized here. Monthly programs are being given devoted to the life of the great composer and selections from his piano compositions. Officers of the club are Ileene Doty, president; Hertense Clune, vice-president; Julia Bloodgood, secretary; Howard Winslow, treasurer. Piano pupils of Ivalou Foote comprise the membership.

Marion Williams Wood, soprano, offered a pleasurable group of songs to members of the Monday Afternoon Club. Mrs. Paul Jenkins accompanied.

Mrs. C. Fred Chadwick, contralto, sang for the Retail Credit Merchants State Convention held in the Spanish Ballroom, Hotel Arlington. Mrs. Chadwick's richly mellow voice was heard in songs by Curran, Manney, Martin, Bassett, Lehmann and Lang. Jess Weston played sympathetic accompaniments.

Continuing its study of French composers, the Harmony Club met with Mrs. W. B. Thomas for its March meeting. Debussy, Satie and Dukas were the composers under consideration. Leona Skinner Wilsey and Mrs. George H. Smith, sopranos; Mrs. John R. Kirby, Mary Alice Brownlow, Sonia Feinblom, and Mrs. Harry Johns, pianists, were the artists. Notes on the program were provided by Mrs. Harry Johns. Mrs. William B. Thomas, founder of the club and its first president, was chairman for the day.

Members of the American Guild of Organists, Binghamton Chapter, met informally with Jess Weston at his Endicott studio, for its March meeting. Francis Frank, organist-pianist-composer, gave gratifying interpretations of Bach and Debussy piano numbers and also favored his listeners with compositions of his own.

Kalurah Chanters were enjoyed in a sacred concert at a union service of the First Congregational Church. J. Emery Kelley is the director. Carl Sacks, violinist, assisted.

Six local choirs joined in a Lenten Musical Festival at Centenary Church. Gaul's Holy City was presented under the direction of

Ray Hartly, with J. Emery Kelley at the organ. Instrumentalists assisting were Elizabeth Britton, pianist; Orville King and Marion Fuller, cellists; Harvey Fairbanks and Arthur Tasman, violinists. Soloists were Dr. Edward Gillespie, Job L. Congdon and David Martin, tenors; Harold Hill, baritone; Greta Linkletter and Mrs. D. W. Jones, contraltos; Marion Matthews King, soprano, and Rodney Hotchkiss, bass.

Ruth Hughes, soprano, sang a group of songs at a recent meeting of the American Association University Women. Miss Hughes' interpretations afforded the large gathering great pleasure. Edith Van Deusen proved an excellent accompanist. M. S. C.

**BIRMINGHAM, ALA.**—Robert Goldsand, pianist, was presented at Phillips Auditorium by the Birmingham Music Club, as the last in its series of artists' concerts for the season. Brilliance marked the young virtuoso's playing, especially in his second group of modern numbers. Bach, Mozart, and Brahms were interpreted with ease and smoothness. Then Goldsand played Sonatine, by Ravel; étude, by Stravinsky; Klavierstück, op. 2, by Schönberg; gavotte, by Prokofieff; and toccata, by Arber (programmed as being played in public for the first time). The Stravinsky won such salvos of applause that it had to be repeated. The program closed with ten études by Chopin. The artist was recalled many times, and was generous with encores. After the concert, Goldsand was guest of honor at a reception in the Southern Club, arranged by the Young Musicians group of the Birmingham Music Club. M. Ziolkowski, Alabama College, and Clarendon McClure, Mobile, also were honor guests.

Cadman's song Cycle, White Enchantment, was offered by the Birmingham Music Teachers' Association, Estella Allen Striplin, president, at the Alabama Theatre before a large and enthusiastic audience. The performance was given in conjunction with the Birmingham Orchestra, Fred G. Wiegand, conductor, for the benefit of unemployed musicians. White Enchantment was sung by Mildred Heasty, soprano; Grace Bozenhard, contralto; Raymond Anderson, tenor; and Munson Hinman, bass; with Marguerite Folkert as accompanist. The voices of the quartet blended nicely and the stage setting was attractive. The story, by Nellie Richmond Eberhart, was given dramatic action by the singers.

The Junior Music Club gave its annual concert in the concert hall of the Birmingham Conservatory of Music. There were presentations by the president, Annie Lois Greene; vice-president, Mary Blair Bartlett; Dorothy Davis, secretary; Gordon Moon, Margaret Jones, and Edna Canterbury. Christine Ashmore and Barbara Dorough played a two-piano number. Lowela Hanlin and Mrs. J. Ward Nelson were chairmen.

Edna Gockel Gussen, Birmingham pianist, was presented in concert at the Little Theatre recently. She was enthusiastically received by a large audience. Mrs. Gussen also gave a recital for the Inter Se Club at the Southern Club.

The Birmingham Choral Society, Raymond Anderson, director, made its initial appearance at the Sixth Avenue Presbyterian Church. The program, excellently sung, consisted of excerpts from oratorios. Soloists were J. B. Laster, tenor; Grace Bozenhard, contralto; Lucile Roberts Brooks and Mildred Heasty, sopranos; Harry Armstrong and Charles Bernhard, basses. Beatrice Tate Wright, organist, and Corrie Handley Rice, pianist, played accompaniments.

The Young Musicians group of the Birmingham Music Club gave its March concert in the concert hall of the Birmingham Conservatory. A string ensemble, under the direction of Georges Ryken, using talent from Birmingham and Montgomery, gave the program. Haydn's quartet in G major was played by Helen C. Cullens, first violin; Charlotte Enslen, second violin; John Appin, viola; and Maurice Held, cello. Mozart's quintet in G minor was given by Charlotte Enslen, first violin; Betty Hill, second violin; Helen Cullens, viola; Sarah B. Goff, viola; and Maurice Held, cello.

A fine musicale was offered by the Birmingham Music Club at its Thursday morning musicale, when Rosa Munger Earle, pianist; Edna Gockel Gussen, pianist; a double quartet of women's voices; and an instrumental quintet, directed by Fred G. Wiegand, were heard. Mrs. Earle played several selections with much artistry. Mozart's concerto in D minor was also presented by Mrs. Earle and the string quintet. Mrs. Gussen was at a second piano. The double quartet sang works by Beach, Moussorgsky, Wagner and Debussy. The soloists with the quartet were Rebecca Bazemore, May Shackelford, Evelyn Knecht, Eve Couflette and Imogene Downs. Other members of the quartet were Olive Cheek Humphrey, Virginia Blair, Mrs. Maury Calhoun and Martha Dick McClung.

The instrumental quintet consisted of Fred Wiegand, Clarence Klenk, Lars Sorenson, and Charles Gumprich.

A program of organ music and vocal solos was given at St. Andrew's Church by Ernest Buchi, organist, and Ethlyn Hayes Randall, soprano. The new organ chimes are a memorial gift from Mrs. M. M. Coe for her daughter, Ida Coe Ewing.

Minnie McNeill Carr, pianist; Sarah Goff, violinist; and J. B. Laster, tenor; were presented in recital by the East Lake Music Study Club, Mrs. Charles Bernhard, president. A. G.

**BUFFALO, N. Y.**—Walter Gieseking played to a highly enthusiastic audience at Elmwood Music Hall, adding laurels to those won in former appearances. His finely balanced program of Bach, Scarlatti, Beethoven, Schumann, Chopin, Niemann, Debussy and Ravel, played with exceptional musicianship, delighted his listeners who insisted upon numerous encores.

The last concert in the Buffalo Symphony Society series was given at State Teachers' College auditorium by Jacques Gordon, violinist, and Lee Pattison pianist. The program consisted of three sonatas by Pizzetti, Ravel and Franck, all played with fine feeling for the musical content, technical fluency and beauty of tone. Dr. Lesser Kauffmann, of the symphony society, announced next season's attractions of the series as follows: The Budapest String Quartet, John Goss and the London Singers, Felix Salmon, cellist, and Ralph Angell, pianist, the New York String Quartet and a trio comprising Georges Barrere, flute; Salzedo, harp, and Horace Britt, cello.

Music was featured at Kiwanis Ladies Day meeting in the Hotel Statler, when a Trio directed by Jessie Cutler Wixon and accompanied by Emilie Yoder Davis, gave a number of selections. Sylvia Brimmer, first soprano; Evelyn Hager, second soprano; and Ruth Masks, alto, comprised the trio and their music was enjoyed.

A recent program of the Wednesday Morning Musicale in the home of Ilona McLeod presented Margaret Dempsey, Rosalie Cornelissen, Beatrice Turner, Helen Eastman, Elsa Millman, Theresa Lynch and Ethyl McMullen.

An interesting program was given by four members of the Chromatic Club at a meeting of the Twentieth Century Club, the participants being Mrs. Lester Cherry, soprano; Mrs. Joseph Miller, contralto; Anna Kowalska's selections were admirably interpreted, and she received much favorable applause.

## TO GIVE NEW YORK RECITAL



**EMILY ROOSEVELT**  
will be heard in a Town Hall recital on April 7, with Kurt Ruhrzeit at the piano.

Mrs. Cherry's intelligence of style and musically interpretations won an encore. Mrs. Miller's voice was heard in a group of songs, to which she brought authority and beauty of tone, also granting an encore. Miss McMullen's accompaniments added to the occasion. Gladys Lindsay Norton has been reelected president of the club; Mrs. William Riehl, Mrs. Benjamin Spire, Mrs. Sydney Wettimer and Mrs. James Foster new directors; and an honorary membership was extended to Mrs. Evelyn Choate.

Elmwood Music Hall was crowded to the doors with an assemblage of children attending the music discrimination test given by William Breach, music supervisor of the Department of Education, and sponsored by the Buffalo Musical Foundation. A massed orchestra representing the orchestra of the high schools, directed by their leaders, participated. The children, notebooks and pens

(Continued on next page)

## San Antonio Club Honors Its Founder

### Bronze Portrait Bust of Mrs. Eli Hertzberg Unveiled in Municipal Auditorium

**SAN ANTONIO, TEX.**—A bronze portrait bust by Waldine Amanda Tauch, of Mrs. Eli Hertzberg, founder and life-president of the Tuesday Musical Club, was unveiled March 8 in the east parlor of the Municipal Auditorium, before a throng which had gathered to pay tribute to this woman who has



**MRS. ELI HERTZBERG**  
A portrait bust by Waldine Amanda Tauch

telegrams and letters of congratulations. Jenita and Maxine Goodman, nieces of Mrs. Hertzberg, assisted by Mrs. Ed. Steves, second vice-president, then drew the ribbons for the unveiling of the portrait-bust. The room was crowded with baskets of flowers.

Several years ago, Mrs. Leonard Brown, a life-member of the club, at a board of directors' meeting, expressed her desire to have the portrait-bust made of Mrs. Hertzberg. This was met with hearty response by all the members, and Waldine Amanda Tauch, a former San Antonian, was chosen as sculptress. The work was done in the studios of Pompeo Coppini, with whom Miss Tauch is associated. The pedestal which holds the bust was designed by George Willis, architect of this city.

The Tuesday Musical Club was founded thirty-one years ago, by Mrs. Hertzberg with six charter members, and was the first woman's musical club in San Antonio. The organization has grown to great proportions under her most capable leadership. It has the following departments: an auxiliary, the Chaminade Choral Society, directed by Walter Dunham; the Tuesday Musical Octet, a string ensemble; a junior department; a junior orchestra, conducted by Albert J. Hagemann; and a juvenile department. All meetings of the club and the various departments are held in Mrs. Hertzberg's home.

Honorary members of the club are Bessie Belle Andrews, Maria Ascarra, Julien Paul Blitz, Penelope Borden, Ruth Kelso Clarkson, Virginia Colombati, Elizabeth Cunningham, Rafaelo Diaz, Walter Dunham, Kathleen Blair Foster, Oscar J. Fox, Lulu Greenback, Ruth Bingaman Herman, Harry Hertzberg, Russell Hughes, Mary Jordan Cresson, Frederick King, Josephine Lucchesi, Mrs. L. L. Marks, Hugh McAmis, Colbertha Millett, Harold Morris, Vera Nette, Katherine B. Peeples, Mrs. Harry Potter, Augusta M. Rhodes, John M. Steinfeldt, Edward Sachs, Waldine Amanda Tauch, Mrs. Robert Thomson and Carl Venth. S. W.

## YASCHA FISHBERG

*Conductor*

BROOKLYN SYMPHONY ORCHESTRA

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**SERGE LIFAR**  
•  
**Premier Dancer of Paris Grand Opera**



Photo by Lignitzki, Paris

**"Spectre de la Rose"**

Formerly Premier Dancer and Ballet Master of the Diaghileff Russian Ballets.

cils in hands, took part with eager interest in the tests, which were in a sense a review of the programs they have heard this season at the symphony matinees. The program closed with singing by the children.

The Saturday Lenten Musicales at St. Paul's Episcopal Cathedral have enlisted the services of Marvin Burr, baritone; Florence Ann Reid, contralto; Robert Hufstader, guest organist; Mildred Laube Knap and Harriet Lewis, violinists. De Witt C. Garretson organist and choirmaster at St. Paul's has been acting as accompanist for the singers.

Jessamine Long, soprano soloist of St. John's Episcopal Church, made a deep impression in her delivery of the *Hear Ye Israel* aria at the organ recital given in St. John's Church by Donald White of the Eastman School faculty. Mr. White's program was enjoyed. Mr. Hufstader, organist and choirmaster of St. John's Church, gave a week's program, assisted by William Breach, baritone. Emily Linner, contralto, was soloist on another occasion.

The combined choirs of the First Methodist and Bethlehem Presbyterian churches presented the cantata *Olivet to Calvary*, under the direction of J. Murray Folsom, assisted by the Schubert Orchestra. The soloists, Charles Mott, tenor, and George Torge, bass, contributed to the success of the presentation.

The Buffalo Choral Club of Women's voices entertained the Buffalo colony, New England Women, with several selections at their monthly meeting in the Hotel Statler. Harold Fix is conductor and Boies Whitcomb, accompanist of the club. L. H. M.

**MEMPHIS, TENN.**—A joint recital by Renée Chemet, violinist, and Attilio Baggio, tenor, closed the Beethoven Club's series of concerts for the season, March 9, before a large audience which was enthusiastic in its approval of the program. Mme. Chemet displayed poise, musicianship and artistry in her performance of a list which included the D major sonata of Handel; *Symphonie Espagnole*; *Lalo*; and other interesting numbers. Miss Seidlova's accompaniments were of exceptional quality. Mme. Chemet was forced to give many encores.

Mr. Baggio sang *Lina*, by San Fiorenzo, and *Sotto il Ciel* (*Sibella*) as his opening numbers; following with a group by Schumann, Liszt and Bemberg, which were perhaps the most enjoyed. He closed with an American group. Mr. Baggio was well received and was generous with additional songs. Robert McDonald was an excellent accompanist.

The third and last of the Beethoven Club's piano concerts for the season was given at the Goodwyn Institute by Stell Andersen and Silvio Scionti in a recital of music for two pianos. In their duo work, Miss Andersen and Mr. Scionti succeeded in proving more than the usual adaptability to ensemble playing. The program was an appealing one, and the audience was most enthusiastic, demanding four encores. Mr. Scionti was already known favorably here, having conducted master classes at the Memphis Conservatory of Music. The return of this accomplished team will be looked forward to with interest. The piano concerts are under the direction of Mrs. J. F. Hill, chairman.

Lecture-recitals, both vocal and instrumental, continue to be outstanding features of the Beethoven Club's large and varied program. Recently, Mrs. R. L. Jordan discussed the growth and development of French songs in a delightfully interesting manner; while Mrs. W. F. Murray and Mrs. Charles Miller sang selections that emphasized this type of music. Mrs. Arthur Bower was the accompanist.

Herbert Summerfield, a leading pianist of the city, offered a lecture-recital in the Beethoven Club Salon before a large audience. Mr. Summerfield gave a fine account of himself, both as a musician and as a lecturer. He is a Memphis product and one that we are justly proud to claim. His presentations comprised works of Grieg, Chopin and Rachmaninoff and a group of original numbers. Lecture-recitals such as these do much to broaden the work of the club, and are most enjoyable to the members and their friends. Mrs. D. L. Griffith, president, is much interested in this phase of the club's activities.

Another series of lecture-recitals attracting much interest are those given by Winton Labunski, artist teacher of the Bohlmann School of Music, each Monday morning in the home of Mrs. L. K. Thompson, and also on Monday evenings in the home of some other prominent patron of music.

The DeShazo School of Music, of which Susie LaVerne DeShazo is artist-teacher, is giving a series of delightful informal musicales each week in the school studios.

A capacity audience greeted Paderewski at the Auditorium. His program included Bach, Mozart, Liszt, Schubert and Chopin, the latter holding precedence as always with Paderewski. J. V. D.

**PORTLAND, ME.**—Another fine recital of music, arranged by Mrs. Charles Carroll, chairman of the Rossini Club, was

given at Frye Hall, March 10. A trio—Frances Woodbury, violin; Anna Miller Korda, cello, and Ocy Downs, piano—opened the program, playing *Graesk Festdans* (Hartmann) and *Danse Macabre* (Saint-Saëns). The ensemble work by these skilled musicians was excellent. Isabel Jones offered four Franz songs, which seemed especially adapted to her clear coloratura voice. She was accompanied by her teacher, May Korb Cronham. Elinor Carter, of the New England Conservatory of Music, played several piano solos, displaying musicianship. One of the most interesting features was the first presentation of a group of songs composed by Fred Lincoln Hill, pianist, and sung by Jane Whiby, soprano. April, *As Sweet as the Rose*, and *The Piper Man* were Mr. Hill's contributions to the enjoyment of the audience, which responded with enthusiastic applause. Florence Coffey gave a skillful performance of Rubinstein's *Kamennoi-Ostrow*; and showed fine technic in *Mowrey's Spanish Dance*. Margaret Carter sang, in appealing manner, *My Heart is Weary*, by Thomas. Artistic interpretations of a romance, op. 28, No. 2 (Schumann), and waltz, in E minor (Chopin), were given by Beatrice Plummer, pianist. The musicale closed with two quartet numbers sung without accompaniment by Jane Whiby, soprano; Marion Theis, mezzo-contralto; Marcia Merrill, mezzo-soprano, and Evelyn Badger Carroll, contralto. Julia Noyes, president of the club, announced the gift of an original Rossini manuscript letter by Maria Blanchard, of New York, formerly of Portland, and sister of Lucy Blanchard, pianist and member of the club in 1872. Mrs. Mortimer Bremon was appointed club chairman for the city's celebration of Music Week, May 1-8.

The Portland MacDowell Club entertained the Chopin Club of Westbrook, at a reciprocity meeting held in the Montpelier Studio, March 9. The members of the latter organization, gowned in colonial costume, presented an interesting program, which was arranged by Hilliard Cook. Several selections were played by the Chopin Trio, composed of Kathleen Vallee, Lenneville, pianist; Dorothy Moore, violinist, and Veronica Hebert, cellist. Miss Nancy's Gown (Chadwick) was sung by the chorus, and illustrated by Miss Hebert, in a dress worn at a presentation at the Court of St. James. A minuet was danced in graceful manner by Ellie Hawes, Kathleen Lenneville, Esther Mitchell, and Edith Smith. The music was from *Don Juan*, whistled by Alice Cousins, accompanied by Dorothy Moore and Winona Taylor. Vocal solos by Edna Blanchard and Anna Hebert, and piano pieces by Dorothy Wilson were offered.

Nellie McCann, of Gorham, with several assisting hostesses, including the Misses McCann, Armstrong, Langdon, and Mmes. Dol-

ley and Burnell, entertained a party of music federations for the purpose of raising money to aid the publication of *Apoggiatura*. This paper is edited by Miss McCann, and is in charge of the Junior department of Music Clubs, supervised by Louise Armstrong, state counselor. A silver collection was taken, and an interesting program presented. Dorothy Lidback, accompanied by Miss McCann, sang a traditional song of the last century. Isabelle Jones sang a delightful group of fairy songs, and Jean Langdon gave a reading.

Lillian Webber Norton, violinist, accompanied by Marjorie Scribner Holt, pianist, were guest artists at a concert given by the Lewiston and Auburn Symphony Orchestra in Lewiston.

The Marston Club held its monthly meeting on March 7. Mrs. Gerald Clifford, president, conducted a question box period on Music, Its Development and Possibilities. Mrs. Richard Harlow, reader, was guest of the evening. Mrs. Joseph Kahill was in charge of the program, which was based on nature music. Selections were performed by Mrs. William Simonton, Eleanor Donlan and Ocy Downs, pianists; Janet Locke and Mrs. Harry Freeman, sopranos; Margaret Carter, contralto; Hazel Perkins and Sylvia Rowell, violinists. The accompanists were Virginia Sweetser, Anna Miller Korda, Mrs. Kahill and Mrs. Parrick.

S. R.

**RICHMOND, VA.**—Plans for the annual tournament of Arts and Crafts, which the Academy of Arts will sponsor in Richmond from April 10 to May 1, continue to be of first importance to musical and artistic interests of the city.

Eight hundred members of the academy, as well as several hundred others, have received rules and entry blanks. Ten art committees will hold competitions during the tournament. Competitions will be held in piano, violin, voice, dancing (of many varieties) together with kindred arts. Under the chairmanship of Mrs. Benjamin Hodges Smith, with Mrs. Robert N. Pollard, as vice-chairman, George Warren will head the music forces; and Emily Thomason, those in charge of the dancing. Entries will be restricted to non-professional artists. This tournament will go on concurrently with the spring music festival, also to be held in April.

The Morgan Trio, Marguerite Morgan, pianist; Frances Morgan, violinist; and Virginia Morgan, harpist; provided many new color effects in music before the Woman's Club on March 15. A variety of compositions made up a program which was heard with the closest attention.

Mrs. William R. Trigg, Jr., and Mrs. Richard W. Carrington were heard in solo

(Continued on page 40)

## Young Cellist, Unknown and Unheralded, Acclaimed by San Francisco Audience

**Unusual Success of Lucienne Radisse, Appearing as Symphony Soloist, Brings Immediate Reengagement—Sigrid Onegin Gives Recital—Other Concerts and Notes**

**SAN FRANCISCO, CAL.**—Utterly unknown and unheralded, Lucienne Radisse, young French cellist, arrived just in time to fulfill an open symphony date. So emphatic was her success when she played with the San Francisco Orchestra in its "Pop" concert week, that Conductor Basil Cameron expressed himself as being in favor of her reengagement. Miss Radisse was then the featured artist in the orchestra's twelfth pair of concerts at the Tivoli, playing the D minor concerto of Lalo. This work gave her much opportunity for technical exhibition, clean playing and suave phrasing. Miss Radisse was given a huge ovation.

Cameron conducted the second symphony of Rachmaninoff and the Songs of Brahms for women's chorus, two horns and harp; with Pierre Lambert and Herman Trutner as the horns; Kajetan Attil, harpist; and twenty-five members of the Municipal Chorus, vocalists. Cameron's performance of the symphony was an achievement full of idealism. He brought out all of its latent beauties. The orchestra was in fine shape.

### SIGRID ONEGIN AT HER BEST

Sigrid Onegin, contralto, who sang at the Tivoli Theatre, has the happy faculty of always sending her audience home after a recital completely satisfied and in a buoyant mood. From the moment she stepped upon the platform, a feeling of absolute rapport between artist and audience was established. Mme. Onegin's organ is magnificent. She displays her voice of tremendous compass and power as an artist who is mistress of her craft, singing in perfect accordance with the finest traditions of vocal art. Her interpretations are characterized by a genuine nobility of style.

The program was admirably balanced, including many schools of song literature—German Lieder, folksongs of several countries, French chansons and operatic excerpts.

Mme. Onegin's performance proved one of the most enjoyable of the season and the audience greeted her enthusiastically. Hermann Reutter was her excellent accompanist.

### NOTES OF INTEREST

Joseph Marks and Cornelia Adams, piano pupils of Ada Clement, director of the San Francisco Conservatory of Music, appeared in a recital at the school. With Miss Clement playing the orchestral accompaniment at the second piano, Mr. Marks interpreted Brahms' concerto in B flat major; while Miss Adams presented Mozart's concerto in D minor.

At a Twilight Musical in the Colonial Room of the Hotel St. Francis, Josephine Forsyth, prima donna recitalist-composer, was presented in her first Pacific Coast concert. Her program comprised old English court songs and Irish peasant melodies, in costume, the latter with her own harp accompaniment. A group of coloratura songs preceded the costume number. She was assisted at the piano by Charles Myers.

Marion Kerby and John Niles, connoisseurs of the Negro song spirit, were presented by Alice Seckels at the Fairmont Hotel in a program of Negro exaltations and nursery rhymes; Kentucky mountain tunes; folksongs of the birth and youth of Jesus; and a group of songs of the gambling man.

The bicentenary of Joseph Haydn was celebrated by the Junior Musical Club of San Francisco with a tea in the Palace Hotel.

Harry Cyman, who has been studying with Efrem Zimbalist at the Curtis Institute of Music, Philadelphia, Pa., was soloist in the fifth Young People's symphony concert. The nine-year-old violinist played Bruch's G minor concerto with the San Francisco Orchestra, under the baton of Cameron. C. H. A.

## JOSEF WISSOW

Pianist

in Recital at  
Fleisher Auditorium  
Philadelphia  
Sunday Evening  
February 28



"THE program was finely performed and sympathetically interpreted. Mr. Wissow is an unusually fine Liszt player, his technic being clear, fluent and brilliant." (Public Ledger)

"JOSEF WISSOW played in fascinating fashion. His gifts as a pianist are too well known to require detailed discussion in a limited space. He has flexibility of musical mood, crisp, clean-cut technic and a colorful tone." (Phila. Inquirer)

"THE program of Beethoven, Brahms, Schubert, Chopin and Liszt was played with a beauty of tone and inspirational interpretation." (Daily News)

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## EASTER MUSIC PROVES BOTH A DELIGHT AND A PEST

Ballyhoo Abuse Often Offsets Excellence of Radio Programs—Broadcasting on Threshold of Thorough House Cleaning—Highlights of the Week—Mysterious Reception Without a Set

By ALFRED HUMAN

Easter, like every other holiday of late, will again bring us a rich assortment of noble programs to the accompaniment of shouts, yelps, pleadings, and cooings from a bewildering array of merchants lined up ten-deep before the microphone.

Resurrection, by courtesy of a furniture vendor, The Seven Last Words, by courtesy of a loan concern; Last Christmas one of the finest of hymns, Silent Night, Holy Night, was utilized as a paean of praise by the same ilk. Even Saint Patrick's Day became a feastday for advertisers, a doleful repetition of the same tunes.

Do you wonder that the gorge rises when you mention broadcasting to some listeners of more than tabloid mentality? Do you wonder that the great magazines and newspapers are commenting bitterly on the subject? Do you wonder that the potentially most powerful, directive force of our age is the topic of derision and laughter in our press, on our stage, in our pulpits?

These holiday occasions emphasize the peculiar weaknesses and virtues of broadcasting. The reason for such intense concentration, of course, is the eagerness of the stations to deliver enormous "coverage" to their advertisers.

Unquestionably the technic does sell quantities of patent medicines, foodstuffs and the like. But does this swamping of the air react favorably on all the sponsors? Does this riot of disorder help the institution of broadcasting? Answer these questions for yourself.

Obviously the ether is in a state of chaos. Perhaps we can find the parallel of this riotous period in the era which preceded the adoption of the pure food and drug act, about twenty-five years ago. Some of the publications which today have hot words

for present-day radio were among the offenders of the old era. Reform came from the reputable advertisers, the fellows who had been obliged to associate with the vicious mongers of nostrums in the pages of our leading newspapers and magazines.

So the radio house-cleaning, we think, will also come from the chief beneficiaries of broadcasting, the advertisers. No sensible person wants a Government monopoly of the air or even a form of hybrid broadcasting control—not in this political era, thank you. The NBC and the Columbia have done considerable to curb the most offensive of the advertisers. As one of the officials told us, "If we let those fellows do what they wanted, we wouldn't have any reputation left." But the whole institution is in a state of transition and the outcome will doubtless be a voluntary control from within.

Then the more intelligent of the supporters, the business concerns which give us the great orchestras and the soloists, will come to their own. None of us will object to an intelligently worded announcement from these men as the price of admission to a worthy broadcast, any more than we object to announcements in our concert programs.

But we do not want selfish seekers of mass circulation for their ballyhoo messages to make our holidays occasions of terror. It seems to us that the solution is quite simple: more good programs supported by the stations.

We cannot begin to describe the variety of the musical fare which awaits us this Easter; the healthy rivalry between Columbia and NBC has produced a fine array of programs in every section of the country. The international Easter services promise to

be of particular interest, enlisting some of the leading musicians and organizations—an earnest of what the companies can do when they strive to produce, as well as sell their time.

### Drama of the News, With Music

Dramatized news continues to be the one phase of broadcasting which commands the widest attention. Our British friends term these programs of news-story enactment "actualities," the idea of which was used so effectively over the Columbia networks by Time magazine (now off the air after expending forty per cent of its net income on this form of national publicity). Doubtless the skillful weaving of the musical element into the script is a vital factor in the success of these dramatizations. The actors in these features deliver their lines with a spontaneity and directness which is a pleasant contrast to most of the shoddy line-reading we encounter in the radio "drama" periods.

\* \* \*

Little wonder that a large concern recently tried to secure exclusive broadcasting rights for the daily enactment of the Lindbergh baby drama.

\* \* \*

### Builders of Prestige—and Breakers

Presidential elections, wars, heavyweight championship battles and similar events of man's conflicts, bring peace and comfort to the program-makers and, incidentally, spell increased activities for musicians. In anticipation of the approaching election, and the expected increase in the number of listeners, a large number of concerns have arranged for programs this year. More listeners mean ears to receive little tales about cars, cigars, cold creams, et al. Sport events are a Godsend for the companies to keep the sets in action during the dull months; hence all the fuss about star announcers who occupy the same relationship to the two companies as leading writers on the staffs of the various newspapers.

In a word, it is all a scramble for your ears, short route to your pocketbook. War in Manchuria or Shanghai, skiing at Lake Placid, a battle of roses in California, a whippet race in Florida—it all means new

## THE MAX RABINOFF MYSTERY IN THE WOOLWORTH TOWER

Here is a mystery which has baffled Max Rabinoff, opera impresario and international economist, for many months. Mr. Rabinoff has no receiving set in his offices, which occupy a large part of the forty-fourth floor of the Woolworth Building, nor does any one else in that skyscraper keep a radio on the premises. Yet he can hear ghostly fragments of broadcasts in his offices for a few moments five or six times a month.

We can vouch for the story. Last week we were seated in the Rabinoff office commanding the panorama of the harbor when we were startled by a voice apparently coming from the window. Then the voice faded. Several minutes later a few bars of 2-4 music burst from the same indefinite direction. Almost instantly the music faded out.

We have heard the tale of the Welsh miner who is supposed to have proved to the satisfaction of British radio men that he is able to "receive" broadcasting programs without any apparatus. This man explains that he feels a buzz at the base of the brain, and lo! the British Broadcasting Company orchestra will play the Bolero, greatly to the disgust of the good Welshman.

But Max Rabinoff is not Welsh. He has a theory that the tile roof of the Woolworth tower somehow reflects certain broadcasting waves; anyhow, we have reported the phenomena and now we wash our hands of the technical explanation.

prestige and advertising dollars for the broadcasters. A prestige honestly won which is often carelessly put in jeopardy for the sake of a new contract.

### Hint for Senator Couzens

We repeat, an effective way to curb blurs and at the same stroke to produce new revenue for the Government will be to tax advertising announcements on the basis of their offensive content. The sole judges should be an acceptable body of advertising experts and a representative committee. And let them clamp an extra heavy surcharge on

(Continued on page 25)

## RADIO IMPRESSIONS OF A WEEK

To say we're surprised is putting it mildly but here is the news item from NBC: Jacques D'Avrey, youthful French tenor who walked into the studios of the National Broadcasting Company one day last week and asked for an audition, has signed an exclusive contract to appear in a series of tri-weekly broadcasts. . . . So you see dreams do come true, at least for youthful French tenors who walk where angels fear to tread. . . . But how did he walk in? . . .

A little apparatus known as a blurb silencer is now on the market. You press a button and those unctuous words about seeing your dentist are choked to a mere whisper. . . . No, you cannot do that to the announcer. . . . Another opera tenor has joined the ethereal entertaining forces in the person of George Meader, tenor, formerly of the Metropolitan. . . . Meader made an agreeable début last week over WJZ.

Conductor Nathaniel Shilkret of the Mobile Hour—and a few other dominant periods on NBC and Columbia—has engaged Lewis James, tenor, and Gladys Rice, soprano, for a number of appearances with his orchestra. . . .

If you do not know that this is the bicentennial of George Washington's birth, the 200th anniversary of Haydn's birth and the 100th year of Goethe's passing, then you are hopeless—or do not turn on your radio. . . . Anyhow, Josef Pasternack was among the Goethe celebrants, presenting last week a WOR feature built around the career of Meister Goethe, with the aid of Mary McCoy, Harold Hansen and Veronica Wiggins as soloists. . . .

Among the beneficiaries of radio are the deaf and the shut-ins. . . . Cheorio Field and his canary (he looks a bit like Mr. Coolidge—Field, I mean) deliver matu-

ral solace to them all by courtesy of NBC. . . . And recently William Wirges, also of NBC, took a hand in reaching the deaf and dumb. . . . We are informed that Conductor Wirges' orchestra played especially for a deaf and dumb gathering and that "they danced in perfect rhythm to the music which they sensed in the shape of vibrations." . . .

Flo Ziegfeld will now glorify the American voice. . . . Ziegfeld may prove to be an interesting director of radio programs. . . . He knows music, his father being former president of the Chicago Musical College, and—well, we are open-minded about Flo Ziegfeld. . . . He will surely come to his own when television arrives to bare it all. . . .

Hugo Riesenfeld, gentle son of Vienna and a seasoned purveyor of musical entertainment, is now conducting every Sunday evening over WOR. . . . We have already observed that it was curious that the former musical director of the Rialto, Rivoli and Criterion theatres had not been discovered by the broadcasters. . . .

Mrs. H. H. A. Beach appeared as soloist in her own lighter works last week, WABC. . . . Ruth Shaffner, soprano, contributed two of Mrs. Beach's best known songs. . . .

Another postponement of the NBC orchestral contest, this time the new date being May 1. On Sunday evening, May 1, the five compositions selected by five leading conductors will be played by the NBC Symphony, under Walter Damrosch. . . . The one hundred persons of the national committee will listen and telegraph their verdict. And \$10,000 will be distributed to the five composers, after the second hearing on May 8, leaving the other 568 contestants with that cold, clammy sensation which invariably follows prize contests. . . .

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## ON THE AIR



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Coming to New York in 1922 Leonard Stokes, baritone, began work with Oscar Seagle. The fall of 1927 found the singer entering radio. He continued his work with Mr. Seagle; and has been soloist during Camel, Quaker State Motor Oils, Fada, Libby McNeil and Libby, Cities Service, and Esso broadcasts. Mr. Stokes is now a member of The Songsmiths, radio quartet, and sings on Maxwell House Coffee, Dupont Duco, Kelly-Springfield, and Oldsmobile programs.

the offenders who link revered music with blatant ballyhoo.

*Independent Stations: WNYC, Conducted by New York City*

Naturally, the commentator is obliged to confine himself to the programs of the networks more than to the purely local stations. But the truth remains that the local station is of deep importance. The individualists of these independents work up features which are often copied or engaged by the big stations; the program-makers are constantly winnowing the ether in the hope of finding a new Main Street or other novelty. (No, children, the local musical soloist hasn't much chance of catching the ears of the big fellows in New York, Chicago or other centers; material of national appeal is what they

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are after. Besides, most of these scouts wouldn't recognize a Tibbett, McCormack, Thomas or Werrenrath unless they came wrapped in credentials signed and attested by Bing Crosby, Russ Columbo, Babe Ruth and Colonel Lindbergh.)

We have before us the current week program offered by WNYC, operated by the City of New York, under the supervision of Commissioner Albert Goldman. We find some excellent lectures on health, art, music and kindred topics. There are language lessons, civic talks by various officials, instruction by the WNYC Air College, music by the 16th and 18th Infantry Bands, recitals by Hans Merx, a Negro Choir, Frederick Cromweel, the Don Avlon Grecian Orchestra, the Hassell Musicals, the Adolph Lewisohn chamber music series, Rudolph, Charles Bennett, the Sheridan Singers, Joseph Gordon, the Gondoliers Male Quartet, the Claude Warford Singers, Joseph Davies, Virginia Coy, the Croydon Trio, Benjamin Jarmus, Gladys Walsh, the Police Choristers.

We find the programs free of partisan political chatter, and replete with material of considerable interest.

And speaking of municipal broadcasting, if you own a short-wave set you can have a right enjoyable time overhearing the human drama of the day in the bulletins flashed to the roving police cars.

## \* \* \*

## Easter Holidays on the Air

Programs in celebration of the culmination of the Lenten Season, Good Friday and Easter Sunday, will have prominent places on the radio networks.

On Good Friday, March 25, the Radio Guild will present The Terrible Meek, by Charles Rann Kennedy, over WJZ network at 3 P.M. One hour later on the same network, Act II of Wagner's Parsifal will be broadcast from the Metropolitan.

The Life of Christ portrayed in fifteen musical episodes, will be presented by the Dixie Jubilee Singers over WJZ at 11:30 P.M. These Negro spirituals will follow the life of Jesus from His birth to the Resurrection.

Liszt's Christus Oratorium, will be presented by an orchestra under the direction of Erno Rapee and soloists over the combined NBC networks Good Friday, at 11 A.M.

Easter Sunday morning will be ushered in with two Sunrise Service broadcasts. The first will be the annual service from the Walter Reed General Hospital in Washington, D. C., heard over the WEAF network at 7:30 A.M. The sermon will be delivered by Colonel Julian E. Yates, D.D., Chief of Chaplains, United States Army. Sacred music and solos will be played by the U. S. Army Band, directed by William J. Stanhardt.

An Easter Idyll presented by Archer Gibson, organist, will be given Friday Midnight, WJZ.

## Dr. Carl Celebrates Forty Years' Service

The affectionate esteem in which William C. Carl, Mus. Doc., for forty years organist and musical director of the Old First Presbyterian Church, New York, is held, was shown at a celebration dinner given by the church in the Hotel Brevoort, New York, and attended by 200 persons. Kremsner's Prayer of Thanksgiving was sung by the assembly, followed by an original poem of Grace L. Darnell. Toastmaster Kingsley introduced the choir, which during the evening sang madrigals with spirit. Mildred Rose, soprano, sang Mozart's Alleluia with beauty of voice and clear technic; Harry Spier accompanying her. The chairman paid tribute to Dr. Carl, and read messages from Messrs. Bonnet, Heinroth, Stewart, Marks, Yon, Cooks and Gruenstein. Rev. Dr. Mollenhauer presented felicitations on behalf of the church; and Warden Sealy, of the A.G.O. (Dr. Carl's first teacher), spoke. Hon. Philip Berolzheimer, donator of annual scholarships for the Guilmant Organ School; Harold Vincent Milligan, president of the N. A. of O.; and Rev. Elliott each spoke with eloquence, the last-named announcing that at the church session that day it had been decided to place a dedicatory bronze plaque on the choir wall. Dr. Carl, responding, told interesting anecdotes of his long association with the church, mentioning Sarto, Maud Morgan, Joseph Regneas and Ernest Davis, who were asked to rise; he also named ten requiess to keep an organist in church work. Among the organists present were Messrs. Dickinson, Percy, Dressler, Federlein, Schwarz, Sammond, Baldwin, Wright, Goldsworth, Elmer, Clemson, Fox, Liscom, Nevins (who conducted the choir), Whittemore and Riesberg.

The second Sunrise Service, though heard here in the East at 8:30 A.M., will be just at sunrise on the Pacific Coast at 5:30 A.M. Broadcast over WJZ network direct from the stadium of the University of Washington, the program will present Easter music by a chorus under the direction of Walter Henningsen, assisted by the Charmed Land Philharmonic Orchestra. The Easter Message will be given by the Rev. Elmer A. Fridell, D.D., of the First Baptist Church of Seattle. The program is presented by the Seattle Council of Churches.

An international note will enter radio's celebration of Easter Sunday when the Wiener Saengerknabene, European choir is heard in this country over an NBC-WEAF network from Vienna at 4 P.M. Their program will include Easter music by old master composers, as well as several Austrian folk tunes.

\* \* \*

## Columbia's Events Will Be Equally Varied

Vesper chimes rung on the bells of St. Peter's, Vatican City, will be broadcast for five minutes beginning at 1 P.M. Easter Sunday, March 27, through the WABC network. This will be the second broadcast within a few days from the great church which dominates Rome. On Wednesday, March 23, the Tenebrae service was broadcast by Columbia, this being the first American relay of any event from St. Peter's.

The Sunday event follows immediately upon a half-hour broadcast from the Basilica of Santa Maria Maggiore, Rome. This will be transmitted by the Italian station 2RO, while the chimes from St. Peter's will be radiated by HVJ, the Vatican City station. The signals received with special short-wave apparatus on Long Island in each case will be passed to the entire network for rebroadcasting. The vespers chimes are rung to mark the time for reciting the Ave Maria, in the divine office.

\* \* \*

## Ward-Stephens' Cantata to Have Première

Ward-Stephens' new cantata, The Great Inheritance, will be given its première over the NBC network and in Harrisburg, Pa., tomorrow, Easter Sunday. The work includes several solos and closes with a powerful chorus, "For Christ the Savior Is Risen; And Man Shall Inherit Eternal Life!"

\* \* \*

## Goldsand Plays on WABC

Early March recitals for Robert Goldsand, pianist, included: Winthrop College, Rock Hill, S. C., March 1; Columbus, Ga., March 4; and Roanoke, Va., March 7. In between these dates and March 20, when Mr. Goldsand plays on the Columbia Concerts program over WABC, he will fulfill other engagements. The pianist has had a record season of over sixty concerts.

to Chopin—three études, which gave ample scope for Miss Dougherty's facile and clean-cut technic; two mazurkas, which were exquisitely done; waltz, op. 64, No. 3, and scherzo, op. 39. The Busoni arrangement of Bach's Chaconne in D minor was given with understanding and breadth of interpretation. The technical demands are heavy, but they were met with skill and mastery. The final group opened with Liszt's Sonnetto 104 del Petrarca, in which the soloist brought out the poetical beauty with exceptionally good tone. Liszt's transcription of Paganini's étude in E flat had brilliance and drew prolonged applause.

The remaining numbers were of the modern school. Ravel's Fountain; The White Peacock, by Griffes; Minstrels, and Isle of Joy, by Debussy; were all given the atmospheric touch so necessary to their successful interpretation. These also greatly pleased the large and enthusiastic audience. Miss Dougherty was recalled many times and responded with an encore. M. M. C.

## Walter Damrosch Gives Recital at Mannes School

Walter Damrosch gave a recital on March 16, at the David Mannes Music School, presenting the last of three benefit concerts there, of which the first was given by David and Clara Mannes and the second by Frank Sheridan. Mr. Damrosch's dramatic recital at the piano of the third act of Götterdämmerung was on the evening preceding the first hearing this season of that opera at the Metropolitan Opera House, March 17. His program included the scenes of Siegfried and the Rhinemaidens, Siegfried's story of his life, the Siegfried funeral music, Brünnhilde's immolation and the destruction of Valhalla.

## Marion Dougherty in Recital

Marion Dougherty, young Philadelphia pianist, who made her début last season, was again heard on March 14, in the Play Room of the Plays and Players. The first part of her program was devoted entirely



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## MISCELLANEOUS CONCERTS and MUSICALES

A Program of Compositions  
by Charles Haubiel

In the series of Sunday evening concerts given at the Diller-Quaile School, a program of compositions by Charles Haubiel was heard on March 13. Artists assisting Mr. Haubiel were Elfrieda Bos, violin; Charles Krane, cello; Rosamond Eustis-Corcoran and Helen Norfleet, piano; and Justin Williams, baritone. The works performed were three numbers from a suite for two pianos (1932); three Sea Songs (1930-31); Capriccio in waltz form, from a suite for trio (1929); Portraits, for piano (1929-30); three songs, A Child to the Moon, Beyond the River and Descent (1931); and Vox Cathedralis, for two pianos (1922).

These compositions are written in the modern idiom, but not atonal. There are no harsh harmonies, neither can one discover any lengthy cantilenas, but rather crisp, short, somewhat disconnected themes, intricately and intellectually developed and overdeveloped. The Vox Cathedralis Variations for two pianos were the most tangible, cohesive, of the offerings. The vocal parts of Haubiel's songs are merely oral melodic fig-

ures in the harmonic structure, difficult to sing and thankless. The response given to a few easy piano numbers showed that simplicity, versus intellectual profundity, is still reckoned as a virtue. G. F. B.

## Hier Pupils Play for Mrs. Beach

Mrs. H. H. A. Beach was guest of honor when pupils of Ethel Glenn Hier gave a recital in a studio at Steinway Hall, New York, on March 5. The large audience included parents and friends of the students, who represented Miss Hier's classes in New York; Roselle, Roselle Park and Tenafly, N. J. Among the numbers on the program which were especially well received were the Ancient Capri, from Mrs. Beach's Irish suite for two pianos; and the first performance of Miss Hier's Rhythm Study, also for two pianos. Both pieces were excellently played by Ina Pihlman, with the co-operation of Miss Hier.

Others who took part were Mary Reynard, Elizabeth Royce, Barbara Reynard, Dorothy Durant, Barbara Halenbeck, David Ward, Eleanor Chaffee, Jane Storms, Mary Dee Wickenden, Nancy Gordon, Barbara

Mann, Elizabeth Low, Louise McDowell, Eunice Dickson, Ruth Eleanor Ward, Edith Dubois, William Chambers, Gertrude Sprague, Grace Livingston, Gwendolyn Cotton and Alice Collins. The musicale was concluded with a group of Beach compositions played by Mrs. Beach.

Students of Miss Hier have been invited to present her play, Boyhood and Youth of Edward MacDowell, before the New Jersey State Federation of Music Clubs in Atlantic City, at the federation's annual convention, April 23. L. S.

## German Dancer at Roerich Hall

Maria Lubomirska, German dancer, recently made her third appearance in this country at Roerich Hall, New York, under the auspices of the German Roerich Association. Mme. Lubomirska studied ballet and character-dance with Magda Bauer and Rhea Glus in Munich; and at the age of ten made her first public appearance together with such German dancers as Roswita Boes-senroth and Valeria Cratina. Later, she was engaged for some seasons as dancer at the Kammerspiele, Munich. At sixteen she made her debut with her own dance compositions in Munich, and later toured Germany and Austria. Her program at Roerich Hall included dances to music by Rachmaninoff, Steiger, Bach, Gluck and Beethoven. The assisting artist was Fiona McCleary, who played Chopin's Scherzo in C sharp minor and two numbers of her own composition.

## 8,500 Hear Mannes Concert

The second concert in the March symphony series under David Mannes at the Metropolitan Museum of Art, was given March 12 to an audience of 8,500. On the program was a memorial to Edward Robinson, who died last April after twenty years' service as director of the museum. This was the Siegfried Death and Funeral March, one of three excerpts from *Götterdämmerung* which concluded the concert. On the list, which had for its first part the Unfinished Symphony of Schubert and the Brahms Variations on a theme by Haydn, were two works new to these programs, the overture to Barber of Seville, and the Tchaikowsky waltzes from *Eugen Onegin*. Michael Rosenker, concertmaster, was soloist in the Saint-Saëns prelude to *The Deluge* and, as an encore, in the Handel Largo. This was the second of the four March programs provided for this season by Edward Harkness, the Juilliard Musical Foundation, and anonymous music patrons.

MacDowell Symphony Orchestra  
Gives Concert

Paul Eisler conducted an all-Wagner program of the MacDowell Orchestra of New York (100 players) at George Washington High School, March 16. Edna Zahn, soprano, and Peter Chambers, baritone, were the soloists. Miss Zahn sang the Liebestod with surprising power and nuance; Mr. Chamber's earnestness and resonant voice were most satisfactory in Wotan's Farewell.

A stirring performance of the overtures to *The Flying Dutchman* and *Tannhäuser* brought Conductor Eisler resounding applause, while the humor and brightness of the Apprentices' Dance (*Meistersinger*), and the grace inherent in Siegfried's Journey were delightful. The large audience applauded so insistently that the orchestra rose in acknowledgment. F. W. R.

Barrère and Richards in Joint  
Recital

Georges Barrère, flutist, and Lewis Richards, harpsichordist, were presented in joint recital, March 22, on the Michigan State College Concert Course, East Lansing. The program was made up of seventeenth century compositions for these instruments and was played by candle light. The numbers included sonata in E flat, No. 2, for flute and harpsichord by Bach; sonata in B minor No. 6 by Handel; and the adagio from concerto in D for piano, flute and violin by Bach; in which they were assisted by Michael Press, head of the violin department. As an encore to the last, they played an arrangement by Mr. Press of a minuet by Milande (1700). Mr. Richards offered The Fêtes of the Grand and Ancient Troubadours (*Couperin*); and Mr. Barrère contributed flute solos. Mr. Richards is director of music at Michigan State College.

Rose Resnick and Gertrude  
Gibson Enjoyed

Blindness seems slight handicap to Rose Resnick, pianist, winner of a Fontainebleau Scholarship, and also a leader in the National Federation Club contests. She played Gruen, Ravel and Debussy pieces with vigor and varied touch; imparted brilliancy to Chopin's waltz in A flat and was recalled for encores, in her concert March 13.

Gertrude Gibson has a voice of sympathetic quality, range, and also possesses intelligence, temperament, good taste, all exemplified in O, Had I Jubal's Lyre, Pace,

pace and Schumann's Thee. Max Cushing played the accompaniments. Both soloists received numerous floral offerings from an audience which crowded Chalf Hall.

F. W. R.

Twenty Items on Nora Dinkov's  
Program

Nora Dinkov, mezzo-soprano, who has been heard before, found a well-filled Carnegie Chamber Music Hall, March 13, at her recital of twenty items, sung in four languages. She showed power and merry mood, as required, in songs by Schubert, Franz and Böhm; echoed sad and happy moments in French folksongs, and mimed the fanciful text in *Spinnliedchen* and *Kaleenka* (Russian). She enunciates distinctly, making even the final Scotch dialect songs understood. Norman Secon was a valued accompanist.

F. W. R.

Stella Hadden-Alexander Plays  
MacDowell Music

Stella Hadden-Alexander, pianist, pupil of MacDowell, gave a program of that master's music at Lake Erie College, Painesville, O., March 5. She played the Keltic and Tragic sonatas, and selections from New England Idyls, Woodland Sketches, Sea Pieces and Virtuoso Studies. The D minor concerto was the most important item, having both piano and organ accompaniment. Nearly 1,000 listeners attended, the recital being preceded by a social function, when Mrs. Alexander was presented to the faculty and students.

R.

Mme. Haggerty-Snell Presents  
John C. Piver

Mme. Haggerty-Snell presented John C. Piver in recital at her Metropolitan Opera House studios, March 5. The invited assemblage of pupils and friends heard Mr. Piver in a varied series of songs. He sang with intelligence, musical feeling and distinct enunciation. The principal songs were Home on the Range (Guion); Asleep in the Deep (Petrie); A Dream (Bartlett); Angela Mio (Rapee); and Mother Machree (Olcott). Sarah Sandroff was a sympathetic and unusually accurate accompanist. Mme. Haggerty-Snell deserves commendation for Mr. Piver's meritorious performance.

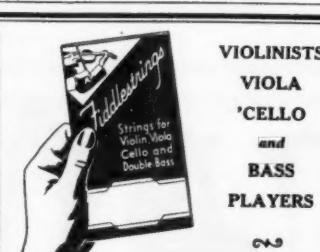
F. W. R.

## Teaneck Community Orchestra

Wilbur Hamje conducted the Teaneck Community Orchestra, with J. E. Corneille directing the Neighborhood Glee Club, at the March 11 concert, attended by an overflowing audience. In addition to modern works (Suppé, Rimsky-Korsakoff, etc.), Paul Gundlach, pianist, played his new suite (M.S.) with orchestra, winning the most enthusiastic applause of the evening. Henri Beaugard, tenor, sang much applauded solos; and the glee club was encored. Chairman George L. O'Hare and his aides are to be



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congratulated on the success of this concert. F. W. R.

#### Helen Olmsted's Program

Helen Olmsted, soprano, gave a program March 3, before the Aloha Study Club at the New York home of Mrs. Idleman, accompanied by Mrs. Edward Richardson. Her soprano voice was heard in songs by Hahn, Debussy, Schubert, Grieg and Hadley; and she was enthusiastically received by the club, adding encores. She will present another program at the Christian Church, March 30, accompanied by Caroline Lowe, her teacher.

F. W. R.

#### John Gurney at the Barbizon

In the evening of March 15 at the Barbizon Hotel, John Gurney, bass-baritone, gave his second recital this season. The program was well selected and comprised of enough variety to show the ability of the singer. He has a pleasant voice which he used with intelligence, a quality also evidenced in his interpretations. Mr. Gurney was well received by his listeners and responded to encores. Conrad Forsberg presided at the piano. M. B.

#### American Institute of Applied Music

Interest in the March 9 program of ensemble music presented at the American Institute of Applied Music, Kate S. Chittenden, dean, was shown in the large attendance. Anastasia Nugent and Edith Miller played Mozart's E flat major piano concerto with delightfully spontaneous interpretation. Later, they united in excerpts by Schumann, Ravel and Chopin; and between their duos Miss Miller (piano), Karsten Staphelfeld (violin), and Robert Lyon (cello) formed an ensemble which performed Haydn's C major trio. The unaffected, straightforward music found due appreciation in the excellent teamwork of the players. F. W. R.

#### Harold Land and Katherine Ives in Joint Recital

On March 16, at St. Andrew's Parish House, Yonkers-on-Hudson, New York, an interesting recital was given by Harold Land, baritone, and Katherine Ives, pianist. Mr. Land was in excellent voice and sang with sincere musicianship and good style. Miss Ives displayed a fine tone, sound technique and careful readings of the compositions. Both artists were well received. M. B.

#### Program by Elizabeth Topping and Elizabeth Valdes

Elizabeth Valdes, soprano, shared the March 9 recital at the Hotel St. George, Brooklyn, N. Y., with Elizabeth Topping, solo pianist and accompanist. The singer wore authentic period costumes; and piano solos by Brahms, Gluck, Scarlatti and Debussy were played by Miss Topping. R.

#### Steell and O'Connor in Junior League Recital

Giving a joint recital before a fashionable audience assembled in the Great Hall of the New York Junior League on March 6, Suzanne Steell, mezzo-soprano, and Robert O'Connor, pianist, presented offerings of unusual appeal and tastefulness. Mr. O'Connor confirmed the first impression made upon this reviewer earlier in the season when the pianist was heard at Town Hall: a capable artistry is his in which he combines thoughtful interpretations, fluent technic, persuading

siveness of touch, subtle choice of dynamics and a fully rounded, sustained tone.

Miss Steell possesses a voice of ample range; a singer of musical gifts and mature style, she projects her songs with poetic and well-planned nuances. Following Mr. O'Connor in Franck's prelude, choral and fugue, which opened the recital, Miss Steell offered a trio of old Spanish songs (Bassa, Esteve and de Laserna) in arrangements by Nin. Then came a Debussy group by the pianist, outstanding in which was a sensitive performance of the prelude, *Les sons et les parfums tournent dans l'air du soir*.

Songs by Brahms, Schubert, Marx, Adeleide Hooker, Reva Tonnele, Grieg, Debussy and Poldowski constituted the remainder of Miss Steell's program. Mr. O'Connor further offered pieces by Mac Dowell, Ravel, Albeniz and Bortievicz. All of which greatly pleased a capacity audience, generous in applause. Alderson Mowbray was the singer's artistic collaborator at the piano. R. G.

#### May Peterson Offers Benefit Recital

May Peterson, soprano, formerly of the Metropolitan Opera, gave a benefit concert for the Society of Women's Work of the Broadway Tabernacle in the Pilgrim Hall of that church, March 18.

Mozart's *Deh Vieni non tardar* from *The Marriage of Figaro*, initiated the program, which further contained numbers by Puccini, Quilter, Brahms, Grieg, Reger, Goldmark, Recli, Rabey, Georges, Edwards, and was completed by a group of folk songs. The artist gave impromptu and useful elucidations of the stories of her songs and their music.

Ease of delivery, clear diction and true intonation distinguished Miss Peterson's offerings. She has deep feeling for style and a vivid grasp of texts.

The large audience was charmed. Edward Hart provided fluent accompaniments at the piano. R. G.

#### Sontag-Berringer Musicale

Wesley G. Sontag's Mozart String Quartet shared a program with Lorraine Berringer, contralto, at the Claiborne residence, Palm Sunday afternoon. The quartet played works by Haydn, Bridge and a group of American composers with unity and expression. Vincent Jones' *Nocturne* receiving prolonged applause. Miss Berringer sang classic and modern songs, including some by Schubert, with string quartet accompaniment cleverly arranged by Sontag; and his *Ghosts of Indians*, which proved most interesting. Miss Berringer received cordial applause. Among the musical listeners were Baroness von Klenner, Mrs. Chase, Marie Miller, Marguerite Potter, Jeannette Comoroda, Caroline Beebe, Ralph Leopold and Dr. Hatcher. F. W. R.

#### Concert at Borough Park Academy

Another concert under the competent management of Martin D. Greenholz was given on March 12, at the Borough Park Academy Auditorium, Brooklyn, N. Y. The program brought together an effective group of artists, comprising Stefan Kozakevich, baritone; Mark Epstein, violinist; Milton Katz, pianist; Ivan Velikanoff, tenor; Eva Kite, soprano; and the Zilberts Choral Society. Both Messrs. Velikanoff and Kozakevich displayed clear voices and intelligent interpretation in arias from Moussorgsky and Verdi operas. The instrumentalists, frequently heard in concert, were warmly received in Paganini, Mendelssohn and Rachmaninoff selections.

Mr. Greenholz, who personally presented the artists, has been identified with the organization of numerous concerts for charity, Masonic and other club projects. A. S.

#### Arline Reynolds Smith

John Diggs, Negro tenor, was presented by his teacher, Arline Reynolds Smith, of Philadelphia and New York, in a debut recital at the Ethical Culture Auditorium, Philadelphia, February 29. The young artist has a voice of agreeable quality and succeeded in winning the audience with his interpretative ability. Mr. Diggs opened his program with an Italian song group and the aria *Una furtiva lagrima*, from Donizetti's *Elisir d'Amore*. The second division held Schubert Lieder; and the third contained songs by Rachmaninoff, Tchernovoff, Eckert and James Rogers, all well sung. Mr. Diggs scored in his last group of Negro spirituals. A large audience was demonstrative in its approval. William King furnished able support at the piano. G. F. B.

#### Alpha Theta Presents Lucile Dressell

The Alpha Theta Chapter of Sigma Alpha Iota, Teachers' College, Columbia University, New York, presented Lucile Dressell, soprano, in a benefit recital for the Sigma Alpha Iota Cottage at Peterboro, N. H. Miss Dressell's program included an excerpt from the *Marriage of Figaro*; and later the *Ballatella* from *Pagliacci*. There was also a group of five MacDowell songs,

which called for several encores. The soprano has a large share of interpretative skill, with a clear, well controlled voice of pleasing quality, and excellent diction. Warm applause rewarded her. Sara Knight displayed able musicianship at the piano. Alpha Theta Chapter will give its next open program on May 7 in Milbank Chapel, Teachers' College, Columbia University.

M. L. S.

#### Music of Washington's Time in N. Y. U. Auditorium

A recital-lecture on the music of George Washington's time, illustrated by piano selections and songs, was presented, March 22, in the Auditorium of New York University, New York City, under the auspices of the departments of English, government, history and music of Washington Square College, as a part of the university's observance of the Washington Bicentennial.

John Tasker Howard, editor of the Music Division of the Bicentennial Commission, delivered the lecture and played several early American piano works. He was assisted by William Ryder, baritone.

#### Thomas Ogden and Mrs. Ogden Heard in Program

Thomas Ogden, player of the cembalo, and Mrs. Ogden gave an invitation Palm

Sunday musicale at the Plaza Hotel, New York, March 20. The instrument (Hungarian in origin) was played by Mr. Ogden with exquisite taste, a string quintet supporting it in solos. Mrs. Ogden's clear enunciation and interpretative ability as a soprano was notable.

F. W. R.

#### Mabel Murphy and Vittorio Trucco Give Program

Mabel Murphy, soprano, assisted by Vittorio Trucco, pianist, presented a program of old English airs, arias of Mozart and contemporary songs at the Empire Hotel, New York, on March 22. Mr. Trucco played compositions by his father, Edward Trucco, Debussy and Chopin.

#### Richard McClanahan Starting New Series for Adults

On March 9, Richard McClanahan addressed the Associated Music Teachers League, and on March 17, The Music Educators, his subject on both occasions being *The Common-sense of Piano Playing*. Mr. McClanahan is just completing his second series of class lessons for adults, which he holds on Monday mornings at his New York studio; he will start a new course on April 4. In this series he applies the class principle to Matthay material, covering all the groundwork in ten lessons.

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NEW YORK MARCH 26, 1932 No. 2711

The song of democracy needs a new tune.

Which is the greatest musical paper in the world and why are you reading it at this moment?

In his weekly Sunday (New York Times) sermon, Olin Downes remarks that to meet the problem of continuing American opera houses and orchestras, foresight, courage, energy, and constructive action are needed. Also some guarantors, it would appear.

A most signal blow to modernistic music is Respighi's *Maria Egiziaca*, which had its world premiere in New York last week. The work scored a strong success with the hearers and yet is replete with—melody. The news no doubt causes profound and gloomy discouragement in the camps of the modernists.

Large attendance and continuous interest marked the special matinee cycle of Wagner's operas, concluded last week with *Götterdämmerung*. Some fifteen years ago, a few of the younger critics wrote that "the Wagner bubble has burst." It has on the contrary meanwhile grown larger. The Metropolitan Opera performances and the Munich, Salzburg, and Bayreuth Festivals all testify to the enthusiastic continuance of the Wagner cult. The Wagnerian casts at the Metropolitan offer in the aggregate more singers, more variety, and more general excellence, than any similar undertaking in the world.

Soviet atrocities continue in Russia. Now it is a musical prize contest which the Bolsheviks are arranging to celebrate the fifteenth anniversary of their revolution. The competition will seek the best new opera, symphony, and ballet. Three rewards are offered for each division: opera, first prize, 20,000 rubles, and 12,000 and 8,000 for second and third selections; ballet, same amounts; symphony, prizes of 7,000, 4,000, and 3,000 rubles. The contest for opera and ballet closes March 1, 1933. All the music "must develop new forms which will not only synthesize the musical culture of the past but also be a monumental musical expression of humanity transformed by the proletarian Socialist régime." Further particulars may be had by applying to the Moscow Grand Opera, and the newspaper Communist Youth *Pravda* (Moscow).

## MUSICAL COURIER

### Brother Haydn: 1732-1932

In these days of general bewilderment, when the musician and the statesman and the average man alike watch for what the morrow shall bring, it is heartening to recall that Joseph Haydn was regarded as a highly dangerous fellow, an audacious composer whose works were "full of fire and frenzy."

To be sure, the Haydn whose bicentenary we celebrate this week, was no lonesome wolf; few composers have enjoyed life so intensely or met with more honor while living.

If Haydn was "audacious" to the Beckmesser of his time, he was a popular divinity to the masses of music-lovers of his day. There is small solace in Haydn's career for the musical revolutionist who would turn the textbooks topsy-turvy.

Haydn nevertheless revolutionized music by breaking away from much of the thrall of formalism; he was a liberalizer and humanizer, rather than an iconoclast. He gave us the symphony, the string quartet, a deathless anthem, and a few pulsating oratorios; he was a vital influence for Mozart, and for his young pupil, the brooding Beethoven; no musical historian can assay the full worth of the Slavonic-blooded composer born in March, 1732, in a thatched peasant hut in the market town of Rohrau on the Hungarian border.

We revere Haydn as composer, and we can extend this reverence into affection for Haydn as man. "Gratitude was one of Haydn's most beautiful traits," records one of his friends. Independence was another shining quality; an independence of character which enabled him to maintain his integrity amid all the adulation of court life; a spiritual aloofness which enabled him to create in the face of personal triumphs that might have softened a lesser spirit.

Haydn was not, of course, merely the "sunny" fellow that the biographies of our childhood would have him. Under the wig curls and pigtail, in the pages of *The Creation*, the Emperor anthem, and the eternal loveliness of his quartets, and symphonies we find a thoughtful, agreeable gentleman of music who can stretch his hand over 150 years of time and say, "I was called a radical of the New Music then and I made my public like my radicalism by sheer beauty alone, by the beauty which I felt and expressed. Do thou likewise, my colleagues of 1932!"

### Trading and Tone

America is the country where the gods of music and of commerce have formed kinship with resulting benefits to both.

It is no great surprise, therefore, to hear that Cincinnati, O., injected music into the business life of the city upon two recent occasions. C. H. Bolte opened his new meat market with a program of the best music played by four members of the Cincinnati Orchestra. He is a regular attendant at all concerts and a patron of architecture as well as of music. This is no doubt the first time in the history of Cincinnati that the sale of meat was accompanied by tonal classics.

The other instance where music and merchandising joined was "Living Music Day" sponsored by the Cincinnati Times Star. Seventeen leading department and ready-to-wear stores employed orchestras and presented symphonic concerts for several hours. Many thousands thronged the stores and enjoyed, perhaps for the first time, significant compositions from the representative literature of the orchestra.

In New York the Wanamaker department store arranged orchestral concerts more than a quarter of a century ago, and they were inaugurated under the conductorship of no less a personage than Richard Strauss, who was vilified in consequence by the late Henry E. Krehbiel, of the New York Tribune. He wrote, foolishly enough, that Strauss "lowered his art" by appearing in a department store. Later, Stokowski followed the example of Strauss, and conducted at the Wanamaker store in Philadelphia.

In the end, the joke was on the fastidious Krehbiel, for he lived to accept engagements for delivering musical lectures—at Wanamaker's New York emporium!

### New Hope for Musical Germany

As the art and business of music flourish only in an atmosphere of peace and stability it is perhaps in order to congratulate our German colleagues on their fresh victory over political radicalism, even though the defeat of Hitlerism and its creed of anti-Semitism and anti-everything not Nazi, may be indecisive as yet. Apparently, the stable elements have defeated the Hitler extremists. The Austrian politician with the funny little mustache who threat-

March 26, 1932

ened to uproot Germany's art and replace it with a new brand of strictly Hitler Kultur seems to have missed his goal.

The ideology of the great thinkers who inspired the nobles of German composers will not be replaced by an absurd ultra-patriotism which would alienate all foreign artistic sympathy. Once again Germany can fulfill her honorable destiny of creating great music.

### Congress Dabbles in Music

Under a different dispensation, musicians might not object to our Government taking a paternal interest in musical affairs. For some years, however, sober-minded musicians have been disposed to view with distaste the notion of politicians of our contemporary type meddling with artistic matters.

Congress has adopted a bill which will prevent alien musicians from entering the United States outside the quotas as artists or professional actors, unless (1) the musician is of distinguished merit and ability; (2) the musician is a member of a distinguished musical organization or applying for membership as such; (3) the musician has professional engagements of a character requiring superior talent.

France, England, Germany, and other countries have raised somewhat similar barriers to protect their native orchestral players. On this point there cannot be any serious objection. This is the day for all nations to throw up high tariff walls, and so it is only normal that the musical traffic between countries should be similarly restricted by the befuddled politicians of each land.

The third point, however, is disturbing. All kinds of trouble may lurk in the stipulation that immigration officials be permitted to define the meaning of "superior talent." Under the new law these laymen may decide the destiny of a future musical genius who seeks entry into this country of opportunity. Customs inspectors now act as judges of literature; similarly, the port officials will set themselves up as musical censors.

What are the musical qualifications of these new judges of musicians? Is an immigration official equipped by education to adjudicate the "superior talent" of a musical stranger at our door?

We have always been grateful that our politicians have kept their blundering fingers off musical affairs—and here we have a concrete example of high-handed impudence.

The same type of Congressmen who waste the taxpayers' money by chattering about dramatic critics evidently had a hand in enacting this new musical legislation. Obviously the people to have been consulted in the enactment of musical laws are the musical organizations, the managers, the musicians. As it is, we are now at the mercy of our immigration bureaucrats. May wisdom guide them in their difficult new duties arduous even for musicians.

### Gratitude to Goethe

Speaking of the centenary of Goethe's death, Lawrence Gilman asks in the Herald-Tribune of March 20: "Why is it that we in New York—the musical capital of America—are apparently planning no symphonic or choral tribute whatever to the poet without whom the art of music would have worn a different face?"

Only some of its features would be different, for had Goethe not lived, the composing votaries of the art of music would have found other poems and plays of which to make songs, orchestral works, and operas.

Musicians of today have not forgotten Goethe's shabby handling of Schubert and Beethoven; and had not Mendelssohn been of a wealthy family, he might have undergone similar neglect from the self-centered sage of Weimar, whose egotism prompted him to envy of even his greatest poetical contemporary, Schiller.

Much of Goethe's output would be far less familiar today were it not for the tonal framework supplied by great musicians.

### Operaless London Cheered

London's high-powered theatrical manager, Charles B. Cochran, eminent for the production of revues and spectacular plays, threatens to produce opera. This announcement, at a time when "grand" opera in the English capital has been wiped off the boards by the depression, is startling. "It has always been my ambition to produce grand opera," says Mr. Cochran, "and although nothing has definitely been settled at the moment, I am prepared to wager that I shall be producing opera in London next year." Speculation is rife as to what kind of opera Mr. Cochran is going to produce, and where.

# VARIATIONS

By Leonard Liebling

The Century Co. publishes *The Richest Woman in Town*, a novel by Henry Bellamann, dean of the Curtis Institute of Music. Mr. Bellamann issued his first long piece of fiction several years ago and this second work marks a decided advance in that author's ability as a story teller and analyst of character.

He seems to prefer the *milieu* of small communities, and *The Richest Woman in Town*, like Mr. Bellamann's previous opus, treats of such a centre and its people, with understanding, insight, and a sure and tasteful literary touch. The period is in the days when gamblers flourished on the Mississippi steamboats, and one such picturesquely soldier of fortune is Garrison Gracey, who wins wealth, is shot, and leaves an estate that makes Catherine, his *belle amie*, the moneyed woman of the little Southern town, Fielding. Also she is the mother of their illegitimate son, Jefferson, whom she does not see after his birth until he has reached ripe manhood. (Before she met Garrison Gracey she was a widow with three children.)

Fielding becomes a thriving Southern town and Catherine's holdings grow. The story continues with the solitary life of the aging woman and her married children, and sets forth the development of the young people, chiefly the cross purposes between Jefferson Gracey and his mother after he settles in Fielding as a powerful industrialist. A labor strike finds him opposed to Catherine, of whose relationship to him he is unaware. By intensity of will and weight of money she finally defeats her son in the economic struggle, and reveals her identity and the fact that his father's money has come from professional gambling. Jefferson repudiates Catherine, but in the end her dominating force prevails again, she compels the marriage of her granddaughter to Jefferson's boy, and Jefferson himself is finally won to admiration and love of his long suffering maternal parent.

Those are the bare outlines of the tale, which Mr. Bellamann has treated with cumulative interest even if somewhat episodically. One could wish for more narrative during the lapses of time which partition the several main divisions of *The Richest Woman in Town*.

The various subsidiary figures, parochial inhabitants of Fielding, are portrayed skillfully, with Colonel Nixon as a fine contrasting type. An arresting study, too, is Catherine's daughter, Anna, paranoiac and pathological religious fanatic.

*The Richest Woman in Town* has less faults than merits as a novel, and presages happily for Mr. Bellamann's future essays in the field of fiction. I would like to see him try his hand next time at a novel with a musical background.

To follow in the footsteps of such a colorful personality and able press representative as the late William J. Guard, is not an enviable task. The post of press relations director is complicated; when the office is in connection with an international institution like the Metropolitan Opera Company, the position becomes especially delicate and important.

Guard's highly competent assistant, Frank Wenker, has been officially appointed as the company's press director for the duration of the current season, at least.

Quiet, effective, Wenker (known to the press everywhere as Frank) is a young Swiss who has been with the Opera for eleven years. He is tactful, discreet, polyglot, and enjoys close contacts with the representatives of the newspapers.

The reorganization plans of the Metropolitan will make the publicity post one of new diplomatic importance, if the rumored changes are only half as rigorous as the rumor-spreaders describe them.

At latest accounts, the Metropolitan, Chicago and Ravinia Operas, and the Chicago Orchestra, were still breathing faintly but not growing any weaker. Nothing ails them that could not be helped with judicious cash alimentation fed into the sustaining ganglia through the little opening known as the box office window.

There is lots of news about the steel construction, elevators, doors and lighting of Radio City, but so far the marvelous musical attractions predicted in connection with the enterprise remain a deep mystery. Less utilitarian publicity and some official artistic announcements would be highly desirable, or else the musical watchers will begin to suspect that

Radio City is first, last and all the time a real estate scheme to be decamouflaged when the rental spaces are ready. Already, John D. Rockefeller, Jr., has been quoted as saying that he does not intend to house in Radio City any enterprise which is not self-sustaining. That seems to make it rather difficult for grand opera and symphony concerts to get into the Rockefeller real estate corral.

Aside from the regular courses of opera, symphony and chamber and choral music, the month of April in New York will offer recitals by Leon Theremin and pupils (demonstration of electrical instruments); Edna Weese, Lillian Evanti, Helene Adler, Marion Chase, Emily Roosevelt, Marie Edelle, Sigrid Onegin, Isabel French, Eva Gauthier, James Melton, Leon Kairoff, Edward Ransome, Armand Tokatyan, Louise Gothard, Isadore Belarsky, Gioacchino Lombardi, vocalists; Josef Hofmann (orchestral concert for Musicians' Emergency Aid), Edgar Shelton, Santina Mille, Petri, Levitzki, Esther Goodwin, Alexander Kelberine, Cara Verson, Myra Hess, Hanns Hastings, Eleanor Goldstein, pianists; Mischa Elman and Paul Kochanski, violinists (where have all the rest of the fiddlers gone?); Messrs. Grandjany and LeRoy, harpist and flutist; Virginia Morgan, harpist; and there will also be concerts by the Beethoven Association; League of Composers; Chicago A Capella Choir; Music School Settlement Association; Freiheit Mandolin Orchestra; several college glee clubs; and the Philadelphia Orchestra—Stokowski production of Gurrelieder, by Schönberg. The Metropolitan Opera closing performance is on Saturday evening, April 16.

Were he living today, it is doubtful whether Robert Franz would be able to fashion his sorrowful depression into little songs; or for the matter of that, into any kind of songs at all.

Music of the black race is mostly "blue."

Penelope Cohn writes to Franklin P. Adams, humorist of the New York Herald Tribune: "How can I stop repeating over and over again: 'Honi soit qui Lily Pons?'"

Line printed in the program of the Baltimore Symphony Orchestra's Concerts for Young People: "Adults will not be admitted unless accompanied by children."

Percy Grainger, now professor of music at New York University, made his opening lecture a colloquial one, with trenchant remarks on jazz and folk tunes, both of whose best examples he considers inferior to the worst art music. The latter, he pointed out, frees tonal expression, while the so-called "popular" compositions crib and confine it. However, Professor Grainger vigorously defended dance rhythms. Because he uses them frequently in his works, he probably is to a certain extent, he said, regarded as a "popular" composer.

Very popular (and without the quotation marks) are Shepherd's Hey and Molly on the Shore, folk numbers made into art music through the Grainger workmanship.

Springtime reflections: Taxes are raised and interest in opera is lowered. Leginska conducts an orchestra and Gigli dons female garb at the Metropolitan benefit for needy musicians. A Mysterium is given at Carnegie Hall and Easter concerts are held in churches. The United States sponsors Prohibition and the Soviet government supports music. Opera shortens its season in New York and the city's race tracks lengthen theirs. A famous singer without engagements applies to musical charities for relief and Babe Ruth earns \$75,000 per annum. Toscanini pampers a sore arm and Beecham nurses a lame leg. La Sonnambula reappears at the Metropolitan and Schwanda disappears. Paul Robeson delivers Lieder and his white colleagues sing spirituals. Chicago has outdoor opera and New York has outdoor prize fights. Farrar retires and Schumann-Heink reenters opera.

All standard opera librettos are revised in Russia to conform to the new economic, industrial and political ideas of the Soviet leaders. Have they thought of these reforms?

Aida—In the triumphal scene Radames walks on democratically instead of using a gilded chariot.

Faust—In place of jewels, the hero presents Marguerite with more flax for her spinning wheel.

Rhinegold—Fafner and Fasolt, demanding gold for building the Chateau Walhalla, are executed as profiteers.

Walküre—Brünnhilde is sentenced by Wotan to help in the Five Year Plan. He sings an aria: "You cannot sleep while others work."

Meistersinger—The church scene of Act I is changed to a shoe factory; Walther, inspired by Sachs' example, becomes a cobbler; the prize at the end of Act III is given not for the most tuneful song, but for the most watertight pair of boots.

Tristan and Isolde—Tristan becomes the national hero (and subsequently the Dictator) of Cornwall for assuming equal rights with King Mark.

The Flying Dutchman—His endless travels are reduced to a Five Year Plan during which his vessel carries Soviet products to capitalistic countries.

Carmen—Escamillo, the bull fighter, turns Soviet, and becomes head slaughterer at the Moscow National Abattoir.

Love of Three Kings—Title to read, Love of Three Commissaries.

Prince Igor—Title to be Comrade Igor.

Parsifal—The Knights of the Grail are a working-man's club.

Aida—The obstinate priests are Kulaks.

Tannhäuser—Song to the Evening Star becomes Song to the Esteemed Stalin.

Boris Godunoff—Before the initial curtain rises, the revolutionists assassinate Czar Boris, and the opera is changed to Tales of Hoffmann.

At the present time, says William J. Henderson in the New York Sun of March 19, "the evidence is that only a small percentage of music lovers actually like to hear modernist music. It provokes animated and frequently incomprehensible discussion among young persons of revolutionary tendencies. In those discussions the word 'beauty' is not heard."

Those are brave words on the part of Dean Henderson, but he has never been known at any time to fail in courageous expression of his views.

There have been incredulity, laughter and even hisses from most of the listeners at New York hearings of modernistic music during recent decades. Intensified familiarity with atonality, dissonance and the other expressional means of the radicals, does not seem to have assuaged the hunger of ordinary music lovers for tonalized emotions which they can grasp in terms of beauty.

Mr. Henderson, now a little over seventy years old, is still enjoying music which he loved as a lad. Will present day youngsters, when they shall have become septuagenarians, be likely to find seduction and solace in the compositions they now cry so loudly to the wondering heavens?

Alexander Kelberine, pianist, relates a pretty story about his friend Gregor Piatigorsky, cellist, which you will appreciate if you are aware that Casado is a fairly well known Spanish virtuoso of the knee fiddle.

Piatigorsky, playing in Spain, did not speak the language of that country. Arriving at his Madrid hotel, he was asked some questions by the clerk, winding up with "casado"? "Yes," replied the Russian cellist.

In Barcelona, Cordoba, Seville and San Sebastian the same thing happened. Piatigorsky was immensely impressed by the universal acquaintance with the Spanish artist, and said to Casals when he met him on tour: "I know that you are famous in your land but it seems that Casado is an idol here too." The puzzled and not too pleased Casals thought hard and finally burst out laughing.

"What's the matter?" inquired Piatigorsky.

"They were asking you whether you are married. That's what 'casado' means in Spanish," replied Casals.

A memorial tablet has been affixed to the house No. 27, Kaltschmörbraten Gasse, Leipsic, and was installed on March 14, with appropriate ceremonies. The date marked the ninety-seventh anniversary of the morning when Richard Wagner, suffering from a cold in the head, stopped in front of No. 27 and discovered that he had left his handkerchief at home.

What has become of Respighi's violin concerto? Albert Spalding used to play it exceedingly well.

At the première last week of Respighi's *Maria Egiziaca*, one of the pictured triptych scenes showed the exterior of a church with a doorway

built in brick. Unless my not too thorough studies in medieval architecture were misleading, I seem to remember that no bricks were used for buildings in the Middle Ages.

The Spaniards have a tradition that there are only twelve plots. The Spaniards evidently know nothing of the life behind the scenes of an opera house.

Fame is negligible. All Americans can name the favorite radio crooners, but do not know who plays the first trombone in any of our symphony orchestras.

William Saunders, of Edinburgh, Scotland, sends the subjoined communication:

The suggestion in the Musical Courier editorial of February 20 that we may one day have a "Smellie," as well as a "Movie," "Talkie," "Soundie" and "Feebie," brings to mind the action of two Edinburgh Royal High School boys, who one Saturday spent their pocket-money ringing up all those who appeared in the telephone directory under the name of Smellie.

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## MUSICAL COURIER

was an ooffenbabben, Schubert a snoglapf, and Bach a jöpsenfübl. If interested, ask them.

The philosopher says: "He is a fool who loses flesh or gains it according as applause is given or denied him." One hears the chorus of performers chanting in unison, "Oh, yeah?"

Pope asked: "What is the use of criticism?" For one thing you can forget the bad ones, and advertise the good ones in the Musical Courier.

Writing symphonies is a delightful way to pass the time if you have some other way to make a living.

Spring is here and the teacher's work is dun—I mean done. Soon we shall have summer, the time of falling due—I mean dew.

When the regular season has ceased, I intend to write a terse, modernized history of music.

Or a triptych.

### Making "Made" Music

From Edition Adler, Berlin, comes the published Sinfonietta, by Henry Cowell, American composer.

Scored for wood, brass and strings—fourteen instruments—this Sinfonietta would appear to be a sincere effort on the part of the composer to give expression to his peculiar ideas of what music should be. That it is creative in the ordinary sense of the word does not appear, though it would, indeed, be presumptive to offer any conjecture as to the workings of any man's mind. Still, the Germans have found a good word—"gemacht"—to apply to music that does not seem to flow out of the consciousness, as did the outstanding inspirations of the great masters. The word "gemacht" means "made" and tells the story well enough.

One may argue, to be sure, that Beethoven "made" his music; we know from his sketch book that he "made" even his tunes. But however that may be, there is obviously an almost inexhaustible well of inspiration back of it all, and the making vanishes out of sight in the completed work. With Cowell, as with a good many of the moderns, the making is (or seems) obvious and evident; and the feature—or one of the features—that provides the critical detective a workable clue, is the unity of thought to be found in the work of so many of these moderns. This is most frequently the semitone dissonance and its inversion. One simply cannot believe that a dozen or a score of men of different nationalities and antecedents could have been simultaneously inspired out of their inner consciousness so as to have hit upon this one device.

Modernism is a good thing in its way, but this united front among certain modernists, all of whom do the same thing in much the same way, does not appear suggestive of progress; and in the case of Mr. Cowell especially does it imply derivation or imitation in his later works, because he has shown in some previous efforts a style and manner diametrically opposed to the examples of the Schönbergians.

Like Ornstein, there is more than one Cowell. The diatonic, American-Irish Cowell. The Schönbergian Cowell. The chromatic Cowell. And, be it said, the first named is surely the natural, unadorned Cowell. . . . It is not here intended to give the impression that Mr. Cowell is conscious of the influences by which he is swayed, or that the influences—these chromatic dissonances—are, of themselves, objectionable. It is only that Mr. Cowell, when he adopts this style, seems to find himself in an exotic environment that interferes with rather than aids his inspiration.

The Sinfonietta is in three movements: Larghetto, Presto, Allegro non troppo.

### A Titanic Problem

Announcement comes as follows: "The Eastman School of Music at Rochester announces that its director, Dr. Howard Hanson, has been appointed by the music committee of the 'Century of Progress' Exposition (to be held in Chicago in the summer of 1933) as a committee of one to select American works suitable for use in the orchestral program of the exposition."

That is one job which some of us would not like to have, for it is to be feared that Dr. Hanson's head may lie uneasy after the publication of his chosen list.

A number of the composers not selected will surely be heard from *fortissimo e furioso* and also *coram publico*.

March 26, 1932

### Press Agents for Music

Music is the empire of personalities. A world of workers doomed to its own drab routine has always found vicarious satisfaction in following the swaggering tales of color and romance which have invariably been attached to the denizens of the mysterious realm of art.

Years ago this avid eagerness of the public was carefully noted by the gentlemen who make music their business. They saw to it that this popular hunger was properly nourished. The press agent came into existence.

The lore of this guild is as racy and as picturesque as the tales they fed to the press for generations. And nowadays these invaluable historians and fictionists (they came in all categories) have virtually vanished from our midst. At the same moment we hear of the evaporation of interest in opera, the threatened disintegration of eminent musical institutions.

Perhaps there is some relationship between the vanishing of the imaginative writing tribe and the barren newspaper columns of our morning papers.

Oscar Hammerstein was a man and an operatic epoch in one—but where would the press of the world have stood without the kindly interpretation of an incredible press agent? The dash and daring of a William J. Guard, press representative of the venturesome Oscar, were no less important than that impresario's Boulevard-Bohème chapeau, the huge cigar, the wickedness of Salome, the charms of Mary Garden. In a word, the press agent, who happened to be a great virtuoso of the art, was a vital creative force in the so-called operatic war waged between Hammerstein's Manhattan Opera and the Metropolitan.

Caruso was Caruso, but who can discount the enormous assistance rendered Caruso by press agents? Farrar was simply Farrar, apparently as inventive and resourceful (helped by a press agent) in her unconscious understanding of the needs of the city editor as the publicizing Theodore Roosevelt himself. And a score of others, children of the front page and Sunday magazines all. Some of those artistic persons were pure creations as public personages, invented by the press agents.

Our press agents are still with us, of course, but now they appear in disguising habiliments. The "director of public relations" is no mere marauding writer devoted to one god. He is an institution with a string of lesser aides to serve the news agencies and the rotogravure supplements. Worse, the city editor takes only a mild interest in musical folks or affairs, unless the subject involves some modern angle of scandal, accidents, marital or romantic gossip, gangsterdom, bootlegging, or the like. He is interested intensely in the radio, politics, the talkies, the industries—incidentally, also fields in which the press agents now ply their professions.

Opera and the concert realm are full of provocative personalities these days, but the mere press agents have fled the musical scene. They have not been sufficiently encouraged in the arts, so they have forsaken music for more profitable fields. Music misses them. The more stories published about the princes and princesses of tone, the more music thrives as a business. Individual gifts are imperative to artistic success—but only publicity can make a reputation.

### Paying With Music

There is the germ of a good idea for musicians in the barter plan inaugurated this week by members of the Society of Independent Artists in New York. Painters are able to give their canvases in exchange for specialized services. A dozen dentists and others expressed their eagerness to own paintings and in return to pull and fill teeth and other similar labor. Why not then, also, music lessons for bridge work; solos in exchange for clothes, shoes, dinners, and the like? Maybe the landlord of the apartment studio would accept vocal or instrumental instruction, or some well played sonatas, études, and other pieces, instead of the regular monthly rent check. The idea is worth the attention of Walter Damrosch and his Musicians' Emergency Aid.

### A Critic's Choice

It would be amusing if it were not pathetic to read of an assistant music critic on the great New York Times laying down the law to an eminent soprano and advocating—of all things—that she sing operatic arias in her recital. Most of us cling to the old-fashioned notion that most arias, like most concertos, are decidedly out of place on recital programs, except when an orchestra is provided—and that would not be a recital, would it?

built in brick. Unless my not too thorough studies in medieval architecture were misleading, I seem to remember that no bricks were used for buildings in the Middle Ages.

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"Yes," was the invariable answer.

"Then, what are you going to do about it?" they said, and rang off.

Alice Graham, Musical Courier correspondent in Birmingham, Ala., vouches for the fact that Chalioux' music shop there, received this request from a woman in a neighboring town: "Can you send me a copy of Paul Whiteman's theme song, Rapacity in Blue?"

"The liquor question is not alone with its problems," writes J. P. F., "for in modernistic music, too, we have to decide whether it is all dry or all wet."

I could remark that Mozart's is the music of the future, if Hans von Bülow had not said it long ago.

There should be no talk of abolishing capital punishment while N. C. talks of his two year old daughter as "so musical that she plays on the linoleum."

Music may be the youngest of the arts, but that is no reason for many of its latest examples to shriek as though it were being stung by the safety pin.

A curious, whispering crowd gaped at a vacant eyed man during the intermission at the Philadelphia Orchestra concert in Carnegie Hall last week. "Who's he?" someone asked. A bystander answered: "He said he liked the program."

No, Belinda, Liszt's Petrarcha Sonnet does not mean The Patriarch's Sonnet.

Emil Fischer, basso of the Metropolitan in the vocal '90's, used to say: "Once I was in good voice and that night I had no performance."

Old Nick (in Hades)—"Hello, what have we here?"

Assistant—"An American composer."

Nick (brokenly)—"He's been punished enough on earth. Give him a good dinner and let him shovel coal under the critics' grill."

A scientific contemporary remarks: "Mechanical players came into vogue with the new century." Not so, brother. Mechanical players were heard before then, but their names need not be mentioned now, for some of them are still living.

I intend to devote the coming summer to an exhaustive and exhausting review of the works of the bicentennial Haydn. In the symphonies alone there is a mine of melody, a well of sentiment, a sheer ocean of—on second thought I shall postpone the Haydn researches until his 250th birthday.

If Hoover will include in his political platform a plank compelling New York recitals to begin on time I shall vote for him enthusiastically.

A book of 1,343 pages and weighing several pounds, is Hoyt's New Encyclopedia of Practical Quotations (Funk & Wagnalls). The volume has many items under "music," but none by any music critic. Has not one of them, anywhere, and at any time, written something worth quoting?

From the New York American: "Dr. Brill, psychoanalyst, says George Washington was a 'schizoid' and Abraham Lincoln, a 'syntonic.' If interested in those words, ask your psychoanalyst." Beethoven



by Simon Snoper

Yehudi Menuhin, following his concert at Symphony Hall, Boston, on March 13, was almost swamped in the greenroom by a crowd of children and grown-ups seeking his autograph. As efficiently as possible the mob was routed past Yehudi in single file, merely being permitted the liberty of looking at him at close range. One young shaver, however, stepped boldly up to Yehudi and said, "Your playing was better than pretty good"—at which the wonder violinist laughed louder than anyone else. A moment later, recognizing a friend in the crowd, Yehudi greeted him enthusiastically with an insistent demand that the two of them retire to his hotel for a game of chess, which they did.

Mischa Elman and Dr. Sulzberger, in close confab at the Russian Tea Room; Vera Brodsky chuckling at the Newsreel picture show; Carlos Salzedo passing food for the guests at a Beethoven Association supper reception; Harold Henry and his police dog; and pretty young Miss Matzenauer applauding her mama at a Town Hall concert; those were some of the sights that greeted my peering eyes during the past week.

Leaving darkened Carnegie Hall after listening to the dress rehearsal of Respighi's solemn *Maria Egiziaca*, I stepped from the stage door into the sunshine and almost into a "leedle German band" gaily playing the waltz, *Two Hearts That Beat In Triple Time*.

I didn't see this happen, but somebody told, bless him. It seems that Sir Thomas Beecham has got out and, poor lamb, is temporarily rather uncertain on his feet. He

has stumbled several times at rehearsals of the Philharmonic Orchestra. Sir Tommy falls off the podium as the Prince of Wales falls off his horse. It's an old English custom. On a recent trip to Philadelphia this honorable conductor sneezed suddenly while passing through the dining car. He lost his balance and as he gently sank to the floor, he put his hand on a platter of ham and eggs.

After the recent New York concert of the Philadelphia Orchestra when cacophony rent the air, I went around to comfort Leopold Stokowski. I was the first person to reach the artist's backstage door, and as I opened it an officious gentleman closed it in my face and locked it. Other greeters gathered while the door remained locked for five minutes. Then it was opened and bursting through to shake the eminent leader's hand, we found that Stokowski had disappeared. Gone, lost, vanished into the *Ewigkeit* perhaps through some rear exit or coal scuttle. What ho, the modern White Rabbit of Alice in Wonderland!

Mr. and Mrs. Josef Stransky have leased a permanent apartment in Paris (they sail for Europe on June 15) but the former Philharmonic leader, now conducting an art gallery, will return to New York for several months each winter in order to take care of his business.

Iturbi was trying to hide behind a post in the Metropolitan Opera House at an orchestra concert when I discovered him. He looked very lonesome and I approached to cheer him up when a young lady joined him. He flashed a smile of relief as she

came up, and the two quietly slipped out of the darkened auditorium as silently as Longfellow's famous Arabs.

Leonora Corona says that at her home the real pampered prima donna, is the pet dog of the household. Leonora braves wind and weather every day to take the canine into the street for fresh air and exercise.

Fortune Gallo, who will resuscitate his touring San Carlo Opera next season, boasts that he is the only lyric impresario who never wore a fur coat. The reason given by that wily gentleman is this: "I never wished my singers to know that I was so prosperous."

Freddie Schang, of the Metropolitan Musical Bureau, walked up and down the aisle at Town Hall when Paul Robeson did his recent concert there. Freddie was on the lookout for "empties," but there were none to be noticed and so he looked happy and settled down to enjoy the singer's art.

That afternoon was complete when I met Minna (Neuer) Noble at the Opera recently. She looks well and is as wittily wise-cracking as ever. Her papa, too, slings many an anecdote and pun.

Deems Taylor, in his broadcast "eulogy" of John Philip Sousa, told the listeners that the music of the late composer is of minor importance, or words to that effect. Well, when the Taylor output shall have been long forgotten, the marches of Sousa will still—but fill in the rest yourself, Deems.

I have been asked to buy a shack in the Pocono Mountains of New Jersey by Jessamine Harrison-Irvine. She states that these shacks are in an artists' colony and that signs are provided for the doors reading "Please Do Not Disturb." Oh, yeah? Ho-ho-ho for a hermit's life in a gossipy colony.

Ernest Henkel said to a good friend of mine: "I'll take you to lunch, if you buy the drinks." "O.K.," replied my *bon ami*. He and Henkel proceeded to an attractive "speak

easily," and at its bar they sampled a couple of dry Martinis. "Now, Mr. Henkel," asked the obsequious waiter, "what'll ya have t'eat? We got swell frankfurters, cornbeef and—." The twosome ordered the boiled dinner. When finished, the waiter approached them again. "Will ya have some more? You're allowed two helpings." Wise Henkel!

Who was the affectionate gentleman, acting as representative for Deems Taylor or Grena Bennett, occupying the New York American Metropolitan Opera seats at the recent hearing of Romeo and Juliet? The balcony scene seriously affected his emotions, to judge by his tender attentions to the lady whom he brought to the performance.

Gustav Holst, dressed in mufti and seated in a Carnegie Hall box, heard his works sung by the Oratorio Society. The British composer, en route from some city of the American hinterland, left hurriedly after bowing acknowledgment to applause, and entered for the decorously literary retreat of Harvard University in Cambridge, Mass.

Maria Carreras, pianist, gave an afternoon reception in honor of Mr. and Mrs. Ottorino Respighi and Alexander Kelberine. Among those present were Fitzhugh W. Haensel, Inez Cope, Giuseppe De Luca, Mr. and Mrs. Richard L. Stokes, Leonard Liebling, Beniamino Gigli.

By the way, Gigli's musical ambitions are not for himself, he confesses, but for his daughter Rina, who studies the piano with Maria Carreras. His dearest wish is that the little lady shall arrive at that point of proficiency where he can with pride announce a recital by "Rina and Beniamino Gigli."

Respighi's friends call him "The Happy Beethoven," on account of his striking resemblance to that composer—but without the great Ludwig's frowning severity.

On Mme. Carreras' piano lay a copy of Respighi's Toccata for piano and orchestra, with the title page showing an unusual printed dedication: "A Natalia e a Bill Murray."

other friends in your great nation whose courtesy and sympathy it has long been a privilege to possess.

Cordially yours,  
W. R. ANDERSON.

#### A Northwestern Note

St. Paul, Minn.,  
March 4, 1932

To the Musical Courier:

Just a note of appreciation for your splendid article in *Variations* on the "grand manner" in piano playing. (It alone is worth the price of a year's subscription to the Musical Courier). Also the interesting discussion on Paderewski. Despite his many excellencies, the great Pole has always been an uneven and decidedly subjective player; and I was glad to see someone call him to task for his eccentricities. Because of an exaggerated rubato, his rhythm at times is very unbalanced; and he has the sentimental habit, in melodic passages, of continually slurring his notes, i.e., playing the left hand before the right, to say nothing of occasional wrong notes, blurred pedaling and a too boisterous left hand. Recently, I heard him add a fifth bad habit—stamping with his feet—faults no good teacher would sanction in a pupil for a minute. More power to your pen.

Sincerely yours,  
J. G. HINDERER,  
Founder and Honorary President  
of the American Guild of  
Music Teachers, Inc.

#### We Blush

Chicago, March 3, 1932.

To the Musical Courier:

I enjoy your paper to the utmost and have been an enthusiastic subscriber for several years. You have a marvelous publication and it is improving constantly. I especially enjoy *Variations* and Simon Snoper's page, as well as those articles about radio. Keep up the good work, for you have many admirers. With best wishes for continued success, I am

Your ardent reader,  
MARION BREWER.

#### Our Error

New York, March 4, 1932.

To the Musical Courier:

In connection with your recently published pictures of Caruso, you say that Signora Baldini was the mother of Enrico Caruso's two sons. You are mistaken, as their mother was the soprano, Ada Giachetti. Signora Baldini was the mother of the great tenor himself, and of his brother Giovanni.

With kind regards,

Sincerely yours,  
BRUNO ZIRATO.

## FROM OUR READERS

for preferential treatment: only that where our people can do the job, they shall be given the chance.

The I. S. M. includes in its ranks some of the most experienced musicians—singers, players, and private teachers, critics, cinema organists and workers in all branches of the profession.

Reorganized in 1928, the I. S. M. membership has grown from under 2,000 to nearly 4,000.

I am just an ordinary, private member, but it occurred to me that as our recent action had received a good deal of notice both in Europe and America, and had (one felt) not been quite fully understood, it might be useful to make this little explanation which, in the columns of your widely circulated journal, will probably be seen by a good many of those whom it was so keen a pleasure to meet at the Lausanne Anglo-American Music Conference of 1931, and by



Director: "Now, Brunnhilde, all y' gotta do is spring on the horse's back and urge him in one leap into the burning funeral pyre."

## Milwaukee Hears First Performance of Cassado Work

Orchestra Plays His Hispania—\$4,100 Added to Symphony Fund—Chicago Orchestra Plays Again—Woodin's New Opus Heard—Other Programs

MILWAUKEE, WIS.—The Philharmonic Orchestra, directed by Dr. Frank Laird Waller, brought the symphony season of this able unit of local musicians to a striking climax, with a program which included the first local performance of Cassado's fantasy for piano and orchestra, *Hispania*.

George Copeland was the soloist. He had not been here in several years, and this appearance attracted a large audience including many musicians. His clean-cut portrayal, crisp method, and gusto held closest attention. The orchestra accomplished brilliant work, also; and the result was a great success both from a personal and artistic aspect. Mr. Copeland was recalled a number of times and finally added an encore; he had to play two more before the audience would let down its applause.

Director Waller and the orchestra gave an admirable version of Rimsky-Korsakoff's Scheherazade, particularly notable being the refined playing of solo passages by concertmaster Raymond Brown, and flutist Adolf Peterson. The concluding number, Ravel's Bolero, roused prolonged approval and shouts. Dr. Waller allowed the orchestra to play a good part of it without benefit of baton; and to bravo him he called back, "I wish to show what our orchestra can do after but three years of playing in association."

Contributions of \$4,000 to the orchestra's fund from Herman A. Uihlein and of \$100 by Mrs. Gustave Pabst, were noted in the program.

Two special orchestral programs will be given; the group having also been enlisted for a May festival program here by the united choruses of the Arion Club and the Musical Society. The April 17 and May 1 concerts in the auditorium will be for the benefit of unemployed musicians and their families.

### CHICAGO ORCHESTRA RETURNS

The Chicago Orchestra, Dr. Frederick Stock conducting, appeared at Pabst Theatre to offer the next to the last concert in the series of ten sponsored by the Orchestral Association; and was welcomed and acclaimed like an organization lost and regained.

There was general confidence in latest reports that negotiations with the music union in Chicago will prove successful and that the unit would be back again next season in Milwaukee. Conductor Stock and his forces are very popular here, and the depression had little effect on attendance this year.

The Chicagoans on this occasion presented an all-German program. Notable was the brilliant version, both instrumentally and as to delineation, by Dr. Stock of the Richard Strauss tone poem, *Thus Spake Zarathustra*.

### OTHER CONCERTS

Margaret Rice climaxed her Twilight Musicales at Pabst Theatre with a joint recital by Harold Bauer, pianist; and Jacques Thibaud, violinist. The duo played with splendid effect the Beethoven Kreutzer.

### TO GIVE CHARACTER PORTRAYALS



LEON KAIROFF,

baritone, will appear in a recital of character portrayals at the Guild Theater, New York, April 3. His program offers Italian, Oriental, Negro, Russian and Hebraic works.

## MUSICAL COURIER

sonata; and the César Franck sonata in A major. A group of piano and violin pieces served to complete a concert that was a high musical point of the local season and roused the greatest enthusiasm.

The largest audience, apart from the great Civic Concert Association gatherings, which has attended a single seat sale affair was present at the Russian Don Cossack Male Chorus concert at Pabst Theatre. At its conclusion, the listeners were on their feet, shouting from every corner of the house. Many encores were added. This group will be welcomed back next season.

Harald Kreutzberg, with his ensemble of four young women dancers, presented a recent evening of numbers which the audience found very enjoyable.

Robert Adama-Buell, local gifted pianist, was the soloist at a recent Chicago Symphony concert, playing a Liszt rhapsody with orchestra and scoring one of the hits of the season. The performance was virtuosic in brilliance of technic, tonal beauty and grasp of the Liszt flavor.

Another local artist to achieve marked success was John Schaum, who won the national piano contest last summer in San Francisco, under the auspices of the National Federation of Music Clubs. Mr. Schaum played the piano part of Norwegian Rhapsody, a new work by William H. Woodin. The composer who is president of the American Car and Foundry Company, came to Milwaukee to hear this first performance in America by piano with orchestra of the rhapsody. The opus, a result of pursuing musical composition as a hobby, is a skillful handling of rich, thematic material. It was produced *con amore* by orchestra and pianist and long applauded. The Philharmonic concerts marked great progress for Dr. Waller's local group. J. E. McC.

### Antoni Sala Announced by Haensel and Jones

Antoni Sala, cellist, will return to this country next season, under the management of Haensel and Jones. His last New York recital was at the Town Hall on February 25. On the occasion of his American débüt on March 5, 1929, in New York, Sala established himself as a first rank cellist.

Sala is a native of Barcelona, Spain. He began the study of music at the age of seven under his father, Salvador Sala, a piano teacher. Later he was placed with Jose Soler at the Municipal School of Music in his home city, where he completed his studies within four years, instead of the usual term of six. His first public appearance was under the auspices of the pianist Carlos Vidella, who also acted as accompanist. Although comparative newcomer to America, Sala has played in practically all the principal cities in Europe and South America.

### Children's Opera Opens Branch School

The Children's Opera Company of Philadelphia has opened a branch school in Camden, N. J., to accommodate children who find this location more accessible than the Philadelphia headquarters. The organization will present its young members in a production in Washington, D. C., in April. According to the secretary of the company, the work has been endorsed by Fritz Reiner, Serge Koussevitzky, Ossip Gabrilowitsch and Eugene Goossens. Leon Lewin is music director of the Children's Opera Company; Elena Bussinger, co-director; and Dimitri Churo, ballet master.

### Concert at Metropolitan Museum Tonight

David Mannes conducts another free symphony concert in the Metropolitan Museum of Art, New York, tonight (March 26). The program includes Beethoven's Eroica Symphony; excerpts from Wagner's Tristan and Isolde; three Pierné pieces; and a Rimsky-Korsakoff number. Thomas Whitney Surette will give a talk on the program in the Museum Lecture Hall this afternoon. The lecture is also free to the public.

### Edgar Stillman-Kelley Works Played

Edgar Stillman-Kelley's suite, *Alice in Wonderland*, was played by the Detroit Orchestra before an audience of 3,500 on March 5. His quintet for piano and strings in F sharp minor was performed by Mrs. Stillman-Kelley and ensemble at the Wednesday Club of St. Louis, March 9. The latter work has been heard in Berlin, Dresden, London, Moscow and other European cities.

### Wittgenstein's Play for Barrymore

Arthur Hopkins has accepted play called *Encore*, by the pianist Victor Wittgenstein, in which Ethel Barrymore will be starred next fall. It will go into rehearsal about the middle of August.

### Frank Mannheimer on Tour

Frank Mannheimer, pianist, left New York the day after his débüt recital, return-

ing to the Middle West and South to appear in concert. Cities that will hear Mr. Mannheimer include Belton, Tex.; Jonesboro and Arkadelphia, Ark.; Tulsa, Okla.; and St. Joseph, Mo. His return east is routed through Ohio.

### Providence Orchestra Gives First Concert

#### Brown Holds Memory Day

PROVIDENCE, R. I.—The University Glee Club, Berrick Schloss conducting, at its second concert of the season, took a decided step forward in the matter of tone quality, presenting an interesting program of choruses chosen from widely differing sources. The Czech-Slovak Cradle Song was sung with great delicacy, having the added charm of clear diction. Earl Perkins, at the piano, played effective accompaniments. Royal Dadmun, scheduled to appear as assisting soloist, was indisposed. His place was satisfactorily filled at short notice by Rose Zulian, whose brilliant and dramatic voice brought her much deserved applause.

Brown University held a Memory Day to Edgar John Lownes bringing to Sayles Hall T. Tertius Noble in an organ recital of artistic worth. While many of the selections were quiet in spirit, to the organ student as well as to the contemplative layman the subtleties of the registration were many and varied. His own toccata and fugue in F minor; chorale preludes (Bach); suite in F (Corelli); andante (Quae); Walter's Prize Song (Wagner); and the Reubke sonata intrigued the audience.

The Civic Music Association of Pawtucket presented John Goss and the London Singers in the high school auditorium. A program of folksongs and sea chanteys delighted the large audience, who responded not so much with noisy demonstrations as with quiet smiles of inward appreciation of the artistry and humor of this entertaining group. The Three Ravens and Corpus Christi Carol showed serious work of refinement and beauty.

The annual spring concert of the Clavier Ensemble brought a large group of listeners to Elk's Auditorium to hear the novelties one has learned to expect from this organization. In addition to the three-piano ensembles, there was an orchestra of twenty, ably conducted by Paul Velucci of the music faculty of Sarah Lawrence College. The concerto for three pianofortes and orchestra (Mozart), played by May Atwood Anderson, Constance Jones and Dorothy Joslin Pearce, was the high spot of the evening, although the concerto (I. Philipp) dedicated to Mme. Avis Bliven-Charbonnel, president of the Clavier Ensemble, and played by her with the Misses Jones and Anderson, was a gracious work, artistically presented.

The Chopin Club and guests at the last musicale-tea heard Ray Gardiner, basso, in a well sung air from the Messiah, and a group of lighter songs. Responding to an encore he gave a gypsy song, *The Trail*, by Ruth Tripp who was at the piano. Miss Tripp was also heard in piano numbers by Severac. Dorothy Horan, contralto, renewed the fine impression made earlier in the season at this club. The Chopin Club at a regular meeting, a few days later featured members of the Beethoven Club of Woonsocket in a delightful recital.

Jesus Maria Sanroma, pianist, presented the guest artist program of the Chaminade Club at the Plantations Club Auditorium. Sanroma was at his best in modern works, showing remarkable variety of touch and tone.

Pembroke College Musical Clubs, Edwin Orlando Swain, baritone, assisting, entertained with orchestral numbers under the direction of Arlan Coolidge and choral offerings conducted by Arthur Hitchcock. Mr. Swain revealed a resonant voice and a rare gift of interpretation.

In the final concert of the Pembroke Series, Maria Kurenko appeared at Alumnae Hall. She pleased with a program which, in a variety of styles, gave opportunity for an all-around display of her voice.

No musical event in Providence has merited the interest of all more than did the first performance of the newly organized Providence Orchestra directed by Wassily Leps. A highly appreciative audience thronged Infantry Hall at the opening of the doors. The new organization more than fulfilled expectations, playing with precision, correct intonation, and maintaining interest throughout the program. Mr. Leps proved himself a forceful and magnetic conductor, whose interpretations were refined and inspiring. The orchestra attained a high degree of excellence in a program of symphonic proportions.

Lawrence Tibbett closed the series of the Community Association before a crowded house at Loew's State Theatre. He sang a varied program, adding the song to the Evening Star from *Tannhäuser*. All of the offerings were given in rich, vibrant voice of great carrying power, with telling climaxes of fortissimo and of finely spun pianissimo, good tone coloring and impeccable diction.

B. N. D.

March 26, 1932

## AS THE ARTIST SEES HER



MARIA HALAMA,

mezzo-soprano, has been giving concerts in New York, Boston, and other large cities, and is heard frequently on the radio and television.

## Summer Music at Chautauqua

Announcement has been made by Dr. Arthur E. Bestor, president, of the completed plans of Chautauqua Institution for its summer music season. Albert Stoessel, music director, will be abroad this year on a leave of absence; but the three months of symphonic, operatic, choral and concert programs, which have made the institution eminent, will continue as mapped out by Mr. Stoessel.

With the exception of Mr. Stoessel and Ernest Hutcheson, the latter director of the piano department, who has also been granted a leave of absence, Chautauqua's staff of musicians remains, for the greater part unchanged. Lee Pattison has been appointed acting director of the piano department, replacing Mr. Hutcheson. Mr. Pattison offers a scholarship course for six lessons and thirty-six classes, to be competed for at the piano studio early in July.

The symphonic series will be under the direction of Georges Barrère, conductor, and Sandor Harmati, guest conductor. Among the soloists who are scheduled to appear with the orchestra are: Mischa Mischakoff, violinist; Georges Miquelle, cellist; Mr. Barrère, flutist; John Erskine, Lee Pattison, Frances Nash and Harrison Potter, pianists; Horatio Connell, baritone; and artists of the Chautauqua Grand Opera Association.

The Chautauqua Opera Association will appear in a repertoire of five operas, ranging from Mozart's *Marriage of Figaro*, which opens the operatic season, to the Gruenberg-Erskine opera bouffe *Jack and the Beanstalk*. Under the direction of Alfredo Valenti and Gregory Ashman, the company is to give eleven performances in Chautauqua's new theatre, Norton Hall, with the following artists: Josephine Antoine, Ruby Mercer, Alma Milstead, Florence Vickland, Brownie Peebles, Marion Selee, Robert Betts, Charles Kullman, Warren Lee Terry, Robert Crawford, Roderic Cross, and Julius Huehn.

The Chautauqua Choir will combine with regional choirs in performances of the Verdi Requiem, Carpenter's Song of Faith, Haydn's Seasons and other works, under the direction of Walter E. Howe, assisted by Harrison Potter, associate choir conductor. George William Volk, who has been appointed organist pro tem to take the place of Hugh Porter, away on leave, will appear in weekly recitals.

The Chautauqua program also includes performances by the junior choir, the chamber music society and the junior orchestra. In addition to the directors of departments announced, the following names appear on this year's staff membership: Maurel Hunkins, conductor of the junior choir; Hans Goettlich, orchestra manager; Miss Ethelyn Dryden, opera accompanist; Jessie Mockel, accompanist; James Bird, director of devotional music and librarian; and Albion Adams, opera business manager.

## Juilliard String Orchestra Concert, March 31

The Juilliard Graduate School String Orchestra gives its second concert of the season, March 31, at the school (New York) with Albert Stoessel conducting. The program includes old and new compositions, ranging from Henry Purcell to Werner Josten and Gustav Holst. All the old works listed—by Purcell, Bach, da Venosa, Scarlatti and Paganini—will be given their American premières, it is believed. The Mote Perpetuo by Paganini is to be played by twenty violinists with the composer's original orchestration of the accompaniment. It is usually played by violinists as a solo piece.

## ANGNA ENTERS CHASTISES THE DANCE CREDO MONGERS

Her Pen, Like Her Dancing, Impales the Presumptuously Ignorant—Prokofieff's The Prodigal Son at the Dance Centre—The College Dance Symposium—Performances of the Past Weeks

BY RUTH SEINFEL

That clever girl, Angna Enters, has summed up in an essay on the contemporary dance, of which an excerpt appears in the current number of *Hound and Horn*, all the pretentious, pompous, insincere and downright ignorant pronouncements which dancers all too often utter about the dance and themselves in relation to it.

Miss Enters' pen is scarcely less trenchant than her dancing, and of the same ironic quality. She aims her barbs specifically at the widespread habit dancers have of tracing their own creeds back to the Greeks, "even if he performs Siamese, Japanese, Slavic, African, Central-European, Spanish folk or ritual dances; whether his medium is ballet (pure or à la Russe up to any painter in vogue in Paris), Duncan, Dalcroze, Delsarte, interpretative-musical, or interpretative-unmusical; or 'modern' in the sense of dancing to modern music—Bach, for example, being less modern than Honegger—or modern in the sense of either Cubist painting, or of Central-European 'philosophic'—expressionist, health-acrobatic, abstract-acrobatic, 'tragic-disillusionist'—acrobatic, macabre-acrobatic adaptations in the digressions of the popularized Cubist mannerism."

"How this Greek relationship is established I cannot say—not even after reading the creeds," Miss Enters continues. "I do know, however, that a dance credo must begin with the 'fact' that in Greece the dance came first, and that from it issued drama and music, or vice versa—depending upon your historian or philologist. Dancing came first, at any rate. Then you make an ecstatic reference to the 'health' of the Greeks, and their worship of 'beauty.' It is unnecessary to mention the perverted forms this worship took, unless as Jack Dempsey once said rather sensibly of Gene Tunney's Shakespeare lecture 'It's O. K. if it helps his racket any.' Having thus paid obeisance to the Greeks, you may therupon make your aesthetic departure—naturally, in the direction of your own credo.

"At this point the correct procedure is to say that 'dancing is not'—for all official dance creeds must begin negatively—ballet; (just) interpretation; spiritual interpretation; musical interpretation; visual musical interpretation; musical movement; (just) movement; pantomime; theatrical; untheatrical. . . . Only when you have made this beginning is it correct to say that dancing is pure spirit; pure music; pure movement; pure interpretation; pure 'classic'; pure abstraction; or just 'pure.' And be sure to back up your assertion with some great name. Wagner, for example, in defense of 'Greek' movement to his unGreek music. Or Nietzsche in defense of 'modern repressed movement (or machine-imitations) to decadent contemporary music. There is no danger of detection in using such illustrations as adults in general pay no attention to what dancers say. . . ."

Anyone whose name is on the mailing list of half a dozen dance schools and takes the trouble to glance at their brochures at the beginning of the season, or who eavesdrops at the conversation of the long-legged, long-haired girls at dance recitals, must take a keen delight in Miss Enters' ironic recording of them. And must, if he is interested in the dance, be thankful that, as she observes, "adults in general pay no attention to what dancers say." And must utter a heartfelt huzzah when she goes on to voice her protest in this wise:

"Any performer who has anything to communicate has first to break through this accretion of nauseous cobwebby patter. This ignorant lip-service to what are refreshing moments in the history of the human spirit—such as the flowering of Greek culture, and the Renaissance—with cloudy, 'spiritual,' un-Greek, mock-Wagnerian-tragic gush must be ridiculed if dancing is to overcome the contemptuous suspicion with which it is regarded."

Miss Enters does her best to ridicule all the pretty nonsense by which the dance is stiled in her own Compositions in Dance Form. That she makes her point may perhaps be concluded from the fact that the objects of her ridicule are not among her most ardent admirers.

For herself, Miss Enters offers no credo. She does confess, however to belief in two statements. One is Plato's: "The beautiful motion is that which produces the desired result with the least effort." The other, "Dancing is composition in movement," is her own.

\* \* \*

The Dance Centre presented last week its fourth and most elaborate production, Pro-

kofieff's ballet, *The Prodigal Son*. With Vivian Fine giving the music her best efforts at the piano, with more and more ingenuity in the use of the small space available and considerable imagination expended on costume and decor, the production achieves an entertainment value which has not been equalled by the earlier efforts in the repertoire of Gluck-Sandor's venture.

The progress of the prodigal, played by Demetrios Vilan, a new-comer to the group, takes him from the pastoral family bosom through the sophistications of the city, with beautiful ladies offering themselves at every hand, through a career which ends as swiftly as it begins, and back to the soil again. There are many opportunities in the course of journey for the display of that quick, prankish humor which Gluck-Sandor knows so well how to inject. Mr. Vilan plays his role with a pleasant naïveté, although as a dancer he does not distinguish himself.

Felicia Sorel is, as usual, entirely equal to the demands made upon her, but her Cleopatra dance, like the dances of Dorothy Barrett as Brunhilda and Dorothy Chadwick Lee as Leonore, are not entirely satisfactory as examples of composition. Lily Lubell, who has already achieved a reputation for comic pantomime, does an entertaining bit as the Boarding House Mistress. The best performance of the evening, however, was offered by Dorothy Kennedy, whose clever movement and remarkable face helped to make the scene in the Underground the most effective of the evening.

\* \* \*

There is no longer any doubt about the increasing respect with which the dance is being regarded these days. The first symposium on dancing as part of the college education of women, took place during the past month, and groups of college girls and their instructors looked upon each other's work and upon the work of one of the outstanding schools in the city, and returned to their several seats of learning considerably stimulated, if their behavior on that Saturday afternoon was any evidence.

The occasion was sponsored by the department of physical education and the athletic association of Barnard College, and delegations from Smith, Vassar, New York University, Barnard itself, and other institutions took part. It was apparent from the demonstrations that the dancing in the colleges takes the form of relaxation from the strenuousness of academic life rather than any strong direction of its own. That it is on the point, however, of taking such a direction is happily apparent. For one thing, the symposium itself was an indication. For another, the wild applause which greeted the work of the New York Wigman School, which had been invited to take part, showed clearly which way the wind is blowing.

The Wigman demonstration came at the end of a long afternoon of relaxation in various forms, and the spirit and vigor, no less than the skill, of Miss Hanya Holm's pupils had the audience of several hundred spectators sitting up straight in no time. The subsequent discussion among the instructors revealed that many of them are realizing the value of the modern dance as a fruitful form of expression for the modern girl, and are looking for ways of introducing it.

\* \* \*

During the past month two young dancers have shown their new wares to the public, and a third dancer, who has for some years devoted herself almost exclusively to teaching others, has made her début as a performer. This was Elsa Findlay, distinguished as an exponent of the Dalcroze method in New York. In dancing her own compositions, Miss Findlay displayed two qualities which might have been expected of one with her background; she is a consummate musician, and is possessed of a rare grasp of form.

Esther Junger, in her second recital, has the satisfaction of having earned the most general praise of any dancer in her class this year. Working quietly by herself, she has made marked progress. She gives pleasure to the eye, and in addition she is sounding new depths of communicable experience.

The other young member of the dance world, Belle Didjah, created a sensation by revealing a complete self-reversal. Two seasons ago she danced an entire program in black tights, on the theory that costume is of no importance in the dance. With considerable courage, she has now publicly confessed her change of mind and gone in frankly for costume as well as theatre in the dance. Her new style is explicit, occasionally even too literate.

### Ponselle Closes Oberlin Conservatory Recital Course

Rosa Ponselle's recital of March 11, on the Oberlin Conservatory Artist Recital Course, proved a distinguished finale for a series which included four symphony concerts, three by the Cleveland Orchestra and one by the Detroit; Lhevinne, Goldsand, Gabrilowitsch, Salmond, Thibaud, the Roth Quartet, and the English Singers.

Ponselle's concert was another marked success for her. In good voice, she captivated the audience from her first note and received enthusiastic and prolonged applause after every number. She was compelled to give innumerable encores.

Those participating in the students' recital at Warner Concert Hall, March 9, included the Misses Turnbull, Cornell, Winship, Nicely, Ethel Johnson and Wagar and the Messrs. Hakanson, Gould, DeVeny and Lee.

Bruce Benjamin, of the Oberlin Conservatory, was heard in recital, March 15, when he sang a program devoted entirely to Schubert's song cycle, *The Winter Journey*.

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Weinberg's New Work Played

On March 23, Mark Epstein, violinist, played Jacob Weinberg's new work, *Perpetual Motion*, at his Carnegie Hall recital. The composition is edited by Mishel Piastro and was performed for the first time.

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## Memorable Goethe Program Is Presented in Boston

In Honor of Centennial, Boston Symphony Orchestra Under Koussevitzky, Plays Program of Faust Music—Numerous Chamber Music Concerts and Recitals

BOSTON.—Paying tribute to the memory of Goethe, whose centennial is being celebrated now, the Boston Orchestra, led by Serge Koussevitzky, at its concerts of March 18 and 19, gave a program of Faust music—Wagner's overture and Liszt's symphony.

The performance of the symphony was magnificent, worthy of Liszt's masterly score and the play which inspired it; a performance that stands out as one of the high marks in Mr. Koussevitzky's fruitful eight seasons here. The assisting chorus of the Harvard Glee Club had been, as usual, admirably drilled by Dr. Archibald T. Davison; Rulon Y. Robison sang the difficult tenor solo with beauty of tone and musical understanding; and the orchestra played with extraordinary precision and virtuosity. But over all was the hand of the conductor, assigning to each detail its proper proportion, never obscuring the broad outlines. Noteworthy were his choice of tempi; while the orchestra has rarely been equally effective in expressiveness of phrasing or in dynamic outbursts of dramatic power.

Earlier in the week the orchestra had given a Monday evening program, which included works previously heard at other concerts—Beethoven's fourth symphony, two nocturnes (Nuages and Fêtes) of Debussy; Leo Sowerby's orchestral poem, *Prairie*; and Till Eulenspiegel of Strauss. Principal interest centered in Sowerby's music, and a second hearing tended to strengthen first unfavorable impressions. Once again an audience, applauding the rest of the program with marked enthusiasm, was quite baffled by the new work.

### CONCERT HIGHLIGHTS

Another highlight in an interesting week in the concert hall was the recital of Yehudi Menuhin, who had made his only previous Boston appearance last season. Playing at Symphony Hall on March 13 before an audience that filled auditorium and stage and which, after two hours, was frenetically applauding, young Menuhin included in his program Beethoven's Kreutzer Sonata; Bruch's G minor concerto; Bach's unaccompanied sonata in A minor; and a group of shorter pieces. The listener was bewildered not only by the conviction that this lad of fifteen is to be judged by the artistic standards applicable to a Kreisler or a Heifetz, but also that he continues to grow in his art.

La Argentina gave on March 16, at Symphony Hall her last recital before the fall of 1933. The recital was similar to the preceding triumphs of the Spanish dancer here. The program, which included three new numbers, was received with notable enthusiasm.

Flora Collins, mezzo-soprano, Schubert Memorial winner in 1930, disclosed an unusual talent in her Boston début appearance at Jordan Hall on March 15. Her program of uniformly interesting and unhooked songs was sung with a voice of excellent quality, which was ably and expressively used. She is, further, uncommonly musical and as an interpreter is already in the artist class. Her creation of mood was noteworthy in several German songs and in contrasting French lyrics.

### FAY FERGUSON CORDIALLY RECEIVED

Fay Ferguson played Bach's C minor fantasia, Chopin's B flat minor sonata, Ravel's sonatina, and shorter works by other composers at her concert in Jordan Hall, March 12. She displayed nimble technic, marked rhythmic sense and fluent touch throughout. The Bach music was given a tasteful, intelligent and highly effective performance; and in Chopin Miss Ferguson showed imagination in her interpretations as well as brilliant execution. She was best liked, perhaps, in two numbers by Scarlatti and Pick-Mangiagalli's *Danse d'Olaf*. In these she played with authority and ample temperament. The Ravel sonatina received a sensitive and delicately balanced projec-

tion. A large audience received her cordially.

The concert of Yves Chardon, French cellist, member of the Boston Orchestra, attracted an audience of connoisseurs to Jordan Hall on March 17. Of interest was the fact that four out of the five numbers making up the program were being performed for the first time in this city; while an unusual assemblage of assisting artists included Henriette d'Estournelles, cellist; Ruth Conniston-Morize, organist; and about half of the Boston Orchestra, led by Richard Burgin. With excellent tone, sound command of his instrument and admirable musicianship, M. Chardon played the solo parts of C. P. E. Bach's A minor concerto; three chorales of J. S. Bach (transcribed by Zoltan Kodaly); a concerto by Jacques Ibert; a "concert" for two celli by Couperin; and Alexander Tcherepnin's Georgian Rhapsody.

### NUMEROUS CHAMBER MUSIC CONCERTS

Similarly the program of the Boston Flute Players' Club, given on March 13, consisted mostly of novel music. Dvorák's A minor quintet was the familiar number about which were grouped d'Indy's suite for flute, violin, viola, cello and harp; Arthur Hoerle's *Pastorale and Dance*; and Boccherini's concerto for flute and string quartet. Jesus Maria Sanroma, pianist, and members of the Boston Orchestra were the participants.

Other chamber music programs, or concerts addressed to specialized audiences, included an appearance of the Durrell String Quartet on March 15, at the Longy School of Music, where they played music by Mozart and Brahms; Heinrich Gebhard, pianist, and Harrison Keller, violinist, in a faculty concert of the New England Conservatory of Music at Brown Hall on the following evening, playing works by d'Indy, Ireland, Gebhard and Hill; a miscellaneous program by advanced students of the New England Conservatory at Jordan Hall on March 11; and a joint concert of Herman H. Goldstein, violinist, and Carl Lamson, pianist, at the Gardner Museum on March 13. On the varied program were an original composition and an arrangement by the violinist.

The concert of John McCormack scheduled for Symphony Hall on March 20, was cancelled. A persistent cold is said to have been the reason.

Though no official announcement is forthcoming, it is likely that the People's Symphony Orchestra will extend its present season by three extra concerts.

### JOHN LEVIS GIVES LECTURE

John Hazell Levis gave an illustrated lecture on Chinese music before the student body of the Boston University College of Music on March 10. In his remarks Mr. Levis stressed especially the nature of harmony in Chinese music of the past and present, as well as pointing out ways in which it is likely to develop. His talk furthermore served to explode several popular fallacies on the subject of the Chinese and their musicality. Mr. Levis played several Chinese compositions on various native instruments, as well as one or two of his own compositions at the piano, giving impressions of Chinese musical art.

This lecture has secured for him another appearance there in the fall. Mr. Levis has also been engaged for a recital at Columbia University in April.

M. S.

### N. Y. U. Awards Announced

Awards have been made in New York University's Melody Prize Contest, sponsored by Mrs. George Eustis Corcoran. The first award of \$50 went to Eugene Rodger for a Gigue and Sarabande; \$20, for second place, was presented to Bernard Greenwald for a melody for viola; and to Albert Miller for a Pastoral for flute. Sylvia Rubinstein's cello solo, Brooding, won her the fourth prize of \$10.

The competition rules called for an unaccompanied melody for voice, woodwind or string instrument, though no particular style or form was prescribed. The jury consisted of Marion Bauer, Phillip James and Charles Haubiel.

### Elisabeth Oppenheim Praised

Elisabeth Oppenheim, young Baltimore pianist, recently appeared in Pittsburgh, Pa. The Pittsburgh Sun-Telegraph critic wrote: "Her technic is secure, she differentiates skillfully between the various schools, and she had a real flair for the moderns." The Pittsburgh Press: "In works of brilliancy and verve demanding digital dexterity she was heard to advantage and was warmly applauded." The Post-Gazette: "For viril-

ity, concept, imaginative interpretation, she was more than satisfying, she was a joy. For all her vigor and masculine approach, there was a glorious singing tone and where repression was needed one heard refinement plus."

### Eisenberg's Impressions of Spain

PARIS.—Cellist Maurice Eisenberg, interviewed today by the Musical Courier representative with respect to his recent tour in Spain, where he played in twelve of the larger cities (he has been offered twenty-five concerts for next season), had inter-

Bowl, Cal. Miss Sekiya is a Red Seal artist. She expects to return to New York later in the season.

### Philadelphia

(Continued from page 20)

March 14, before an enthusiastic audience. Mme. Mario sang arias by Mozart, Handel and Bach; songs by Brahms, Franz, Humperdinck and Strauss; a Russian group sung in Russian and French; and English numbers. The singer was at home in each language, and her enunciation throughout was excellent. Her vocal finesse and rountined art earned her much applause.

### PHILADELPHIA CHAMBER STRINGS SIMONETTA

The concert by the Philadelphia String Simonetta, March 16, in the Bellevue-Stratford, was the occasion of a warm "welcome home" to Fabien Sevitzky, returned from abroad as conductor in Paris, Berlin, Vienna and Warsaw. This program met the high standard of previous offerings by Mr. Sevitzky and his simonetta. Concerto grosso in B minor by Handel was heard for the first time in Philadelphia. Solo violin and cello parts were capably played by Alexander Zenker, Grisha Monashevitch and B. Gusikoff. Earle Laros, pianist, was soloist in Bach's concerto in F minor for piano and strings. He exhibited fluency and understanding of the work. Adagio by Bach, transcribed for string orchestra by Alexander Siloti, was given a beautiful reading, as was the Giant Fugue of Bach, transcribed by R. Vaughan-Williams. Simonetta by Miaszkowsky had its American première and proved of interest. The Bloch concerto grosso closed the program. Mr. Sevitzky was warmly applauded and recalled many times.

### PAUL ROBESON

Paul Robeson, baritone, appeared in recital at the Academy of Music, March 18; Lawrence Brown at the piano. There were twelve Negro spirituals listed, but Mr. Robeson announced that the wrong program had come from New York, and consequently he was obliged to name the songs. Four encores were given in response to enthusiastic plaudits, among them: *Were You There*, which was magnificently done. The artist's voice is a noble one, of great power and depth of feeling. Mr. Brown was a fine accompanist, and also sang tenor obbligato to some of the songs. He is the arranger of several of the programmed spirituals. M. M. C.

### Bandmasters to Pay Tribute to Sousa's Memory

The closing program of the American Bandmasters' Association convention in Washington, D. C., on April 17 will include ten new works and a group of five Sousa compositions, played in memory of the late bandmaster by the U. S. Marine and massed bands, under the direction of Victor J. Grabel, Walter M. Smith, Frank Simon, Herbert L. Clarke, and Arthur Pryor.

The new compositions include a prelude and scherzo, *Hammersmith*, by Gustav Holst, conducted by the composer, who is visiting this country. Other works are a fantasy, *Midshipmen*, by Peter Bays; A Chinese Fantasy, Maurice Arnold; concert overture in F minor, Capt. Charles O'Neill; The Wind in the Leafless Maple, Lieut. J. J. Gagnier; Spiritual Rivers, George C. Gault; Huntingtower Ballad, Ottorino Respighi; tone poem, *Skyward*, Nathaniel Shilkret, conducted by the composer; Sabbath Evening in Camp, Capt. R. B. Hayward; and a grand march, University, by Edwin Franko Goldman, which will also be directed by the composer.

### Eastman's Favorite Music Played at His Funeral

The funeral of George Eastman on March 17, at Rochester, N. Y., was marked by music that the philanthropist particularly loved. The players were Harold Gleason, for more than ten years Mr. Eastman's private organist; and the Kilburn Quartet, which for almost the same length of time has been giving programs in the Eastman home.

### Moderns Exhibited in Paris

PARIS.—An exhibition of manuscripts by modern composers can be viewed currently at the Galerie d'Art Contemporain. The examples are by Albeniz, Auric, Chausson, Debussy, Delaunay, Duparc, Fauré, de Falla, Hahn, Honegger, Ibert, Lalo, Roland, Manuel, Milhaud, Pierne, Poulen, Prokofieff, Ravel, Respighi, Roussel, Satie, Stravinsky, Séverac, Florent Schmitt, Turina, Tailleferre and d'Indy.

### Toshiko Sekiya Sails for Italy

Toshiko Sekiya, Japanese coloratura soprano, who recently gave a Town Hall recital under the auspices of the Japanese Christian Association, has sailed for Italy, where she will fulfill engagements. She has appeared in both opera and concert in Italy, Spain, Austria, England and Japan, having also sung last summer in the Hollywood

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## FOREIGN NEWS IN BRIEF

(Continued from page 10)

## Court Esterhazy Composes

VIENNA.—Count Franz Esterhazy, descendant of the famous family for whom Joseph Haydn served as Court conductor, will make his début as a composer soon in Vienna, where he is making his home. He will be heard with a capriccio for full orchestra, piano and xylophone, and with a symphonic fantasy entitled "The Golden Sword," for full orchestra and organ. Count Esterhazy is said to be an accomplished organist.

P. B.  
Juvenile Orchestra

VIENNA.—The European Juvenile League's Vienna section is forming a symphony orchestra, with the aim of performing, exclusively, unknown or rarely heard compositions. Boys and girls are admitted; and a jury composed of prominent musicians, including Joseph Marx and Conductor Oswald Kabasta, will select the members.

B.  
Haydn Mausoleum

VIENNA.—Prince Paul Esterhazy announces that a Haydn Mausoleum will be erected at his castle, Esterhaz, where the composer lived for many years as court conductor of the Esterhazy family. The ashes of Haydn will be brought from Eisenstadt to Esterhaz. The music building of the castle is to be decorated with a relief portrait of Haydn and with a memorial tablet.

P. B.

## Werfel's Verdi Renaissance

VIENNA.—Following his *La Forza del Destino*, Franz Werfel, Viennese poet and dramatist, has made a new version of Verdi's *Don Carlos*, jointly with Dr. Lothar Wallerstein, Vienna Staatsoper's general stage director. *Don Carlos*, in this new dress, will have its first performance anywhere at the Vienna Opera late in March, Clemens Krauss conducting.

B.  
Egon Pollak for Vienna

VIENNA.—Egon Pollak, conductor of the Chicago Civic Opera Company, has signed a contract with the Vienna Opera to conduct a series of performances there this spring, with a view to a more extended contract for next season. Pollak conducted a revival of *Falstaff* at the Vienna Opera some six years ago, and has not been heard here since.

P. B.

## Lion of Lyon

LYON (FRANCE).—Francois Lang, French pianist, appeared in the Grand Theatre here as soloist with the Conservatory Orchestra of Paris, conducted by Gaubert, in the Beethoven C minor concerto. The concert was a benefit for the unemployed. Lang repeated his success in following recitals given in the Marseilles Opéra, in the Grand Theatre of Montpellier, and Casino at Nice.

I. S.  
Sensation in Nice

NICE.—Raoul Laparra's Spanish zarzuela, *L'illustre Fregona*, is having sensational success at our opera house. The work, which will in all likelihood be given at the Chicago Exposition, is one of the most delightful European operas in years; and the Nice Opéra is only one of many to produce it. Olympe García Frappa heads the local cast.

I. S.

## Migot Music Wins

TURIN (ITALY).—A festival of music by the French composer Georges Migot has just been given here, organized by Franco Alfonso; assisted by Rita de Vincenzi Torre (soprano), Anna Urani (pianist), Arlandi (violin), Virgilio (flute), Sel Luscia (cello), Crepaldi (harp). Both the composer and his works were warmly received.

I. S.

## Spanish Music Festival

MADRID.—The National (formerly Royal) Conservatory of Music, whose head is the violinist Fernandez Bordaz, celebrated its centenary with a series of festival concerts of old and new Spanish music.

E. I.

## Belgians in Madrid

MADRID.—The excellent Zimmer String Quartet from Brussels scored a success at one of our chamber music concerts arranged by the Association for the Culture of Music. The program contained works of Boccherini, Schubert and Glazounoff.

E. I.

## Bach Orchestral Dress

MADRID.—A new orchestral arrangement by Manuel Varela of Bach's toccata and fugue in D minor, received a telling première from the Symphony Orchestra conducted by Fernandez Árbós.

E. I.

## Segovia in Spain

MADRID.—A unique concert celebrated the return to Spain of the Spanish guitar player Andre Segovia, after long absence abroad (he resides now in Geneva).

E. I.

## Scotch National Orchestra

EDINBURGH.—Owing to the financial collapse of the orchestral concerts in Edinburgh and Glasgow, a movement is on foot

to establish a Scottish National Orchestra. Apropos, the guarantors of the defunct body, which a year ago was taken over by the Edinburgh Concert Society, have been called upon to cover a deficit of no less than 18/3d in the pound. The orchestra's concerts had been a feature of the musical life of Edinburgh and Glasgow for over half a century.

W. S.

## Music Lovers Fail to Support Orchestra

BRIGHTON, ENGLAND.—Music lovers urged the city council of Brighton to provide them with a municipal orchestra, and then so lamentably failed to support it that the financial loss has been at least \$75,000 (at par). Even the recent music festival, when noted musicians conducted an augmented orchestra, left a deficit of \$2,000. The worst attended concerts were those which catered especially to music connoisseurs. The orchestra will disband next month. J. H.

## New Milhaud-Claudel Opera

PARIS.—A new opera is under way, by Darius Milhaud and Paul Claudel, who also wrote Columbus. Their latest work is to be called *L'Annonce faite à Marie*. I. S.

## Opera in Brusse's

BRUSSELS.—The season at the Monnaie Opera is to start October 1 and end May 1. The operetta series projected for the coming summer, has been abandoned. G.

## Norena is Desdemona

MARSEILLES.—The Municipal Opera in its first presentation of Verdi's *Othello*, featured Eidé Norena in the role of Desdemona. Mme. Norena received an ovation. Saint-Cricq was Othello; José Danise, the Iago. I. S.

## Front-Page Ora'orio

BERLIN.—The incident on the British cruiser H.M.S. Royal Oak, which held the front pages of English and American papers some four or five years ago, and which resulted in the dismissal of a commander and a captain over the question of a jazz band on board the vessel, has been made the subject of an oratorio. Erwin Schulhoff, German-Czech composer, is the author of this "jazz oratorio," and it is shortly to be produced at the Breslau Opera.

S. C.

## Vienna Bruckner Festival

VIENNA.—The second International Bruckner Festival, organized by the International Bruckner Society, will take place in Salzburg, as part of the Salzburg Festival, from August 21-26. Three symphonies, the Requiem, the D minor mass, and some chamber music will be performed. Fritz Busch, Bruno Walter, Clemens Krauss and the conductor of the Salzburg Cathedral, will be in charge of the works. The restored Bruckner organ in the Stift St. Florian will be heard on the occasion of a pilgrimage to Bruckner's grave.

P. S.

## Paris

(Continued from page 10)

(The A class in musical appreciation of any American University, will please rise and tell us about these composers and their meaning to the art of music).

## NEW CHORAL SOCIETY

Some people have a lot of courage. More than the ordinary degree. For instance, a new choral society has just been founded in Paris. Director-founder, Charles Lagourgue; president, Raymond de Maratray. Name: *La Chorale de la Paix* (The Peace Chorus). The object of the chorus is two-fold: (1) By means of mass singing, to strengthen the ties of brotherly love and good will between all the nations; (2) to make known to the French public, original and characteristic choral works (with or without orchestra), of all the countries of the world. There is only one thing to say to *La Chorale de la Paix*: "All power to you!"

## ALPINE OPERA

News comes from Switzerland where (while some folks are skiing and others are demonstrating that the affairs of mankind are not as an open book to them), the newly renovated Municipal Theatre of Lausanne is soon to be reopened. The theatre has been enlarged, the stage rebuilt, and a season of grand and comic opera arranged. Artists from the Opéras of Paris, Marseilles, Toulouse, Bordeaux, Monte-Carlo, Rome, Berlin and Barcelona have been recruited, new scenery painted and new costumes prepared. The conductors are Marcel Fichet and M. Razigade; and the repertoire is to include, among other things, *Orpheus*, *Loengrin*, *Carmen*, *Faust*, *Manon*, *Mignon*, *Rigoletto*, *Butterfly*, *La Vie Brève*, *La Vie Parisienne*, *Véronique* and *Le Petit Duc*.

## PLANTÉ HALE AND HEARTY

Francis Planté, "the grand old man of the piano," travelled all the way from Mont-Darsan, in the south of France, to Paris, to take part in a celebration given in his honor. Not an everyday excursion for a man of

## MUSICAL COURIER

ninety-three. Despite his advanced age, the pianist made the trip comfortably and was the center of attraction of the soirée, given in the studio of Jules Berny, where members of the Association des Prix de Piano played a sketch *At the Piano*, words by Dominus, music by Edouard Mathé and Jules Berny.

IRVING SCHWERKÉ.

## Cincinnati Gives Goldsand Ovation

Rehearsals of May Festival Chorus Begin Under Alfred Hartzell's Direction

## —Other Items of Interest

CINCINNATI, O.—Robert Goldsand, pianist, came practically unheralded and left a deep impression on the artistic horizon of Cincinnati. He was presented by the Matinée Musical Club, of which Mrs. Adolf Hahn is president. Goldsand had been booked for a March date but when illness made it necessary for Alexandre Gretchaninoff to ask for a change, Goldsand graciously consented to give his concert earlier. His playing caused a furore; his superb artistry and unusual technic drew applause from everyone present. He was generous with encores and tireless in his playing of stupendously difficult compositions.

Mary Wigman and her Terpsichorean art caused Cincinnati devotees of the dance to gasp with astonishment and pleasure. She so pleased her audience that a return engagement is promised.

Rehearsals of the May Festival Chorus were called by Eugene Goossens and again placed in the capable hands of Alfred Hartzell, who has trained thousands of school children and hundreds of choristers in the preliminary year's work of preparation.

The music room of Mr. and Mrs. Rudolf Wurlitzer was the setting for the third of the series of chamber music concerts given under the auspices of the Cincinnati Chamber Music Society. The Gorden String Quartet was heard in a program of excellence, which included Beethoven's F minor quartet, op. 95; Brahms' C minor quartet, a new work (from M.S.) by Werner Janssen, entitled *American Kaleidoscope*. This was interesting from many angles, its presentation by the Gordons was a superb piece of playing and was recognized by so much applause, that Italian Serenade (Wolfe) was added as an encore.

The Clifton Music Club, of which Mrs. R. H. Cox is now president, presented Dr. Henry Purmort Eames, professor of musical art and aesthetics at Scripps College, in a lecture on *Pélée et Mélisande*.

Under the direction of Parvin Titus, organist and choirmaster of Christ Church, a public service was given at the church for the Southern Ohio Chapter of the American Guild of Organists, with the assistance of Dr. Hugo A. Grimm, Sherwood Kains, students from the Conservatory of Music, the College of Music and the Christ Church Choir. Preceding this program Arthur W. Poister, organist of the University of Redlands, Cal., gave a half-hour program of organ numbers.

The third concert by the Conservatory Orchestra led by Vladimir Bakaleinikoff, presented a varied program in which the

following advanced pupils were soloists: Dorothy Heimerdinger, Jean Mildred Yolton, Virginia Hildreth, Iktai Ahn (of Korea) and Helen Brooks. The prelude and fugue, C minor (Bach) was orchestrated and conducted by John W. Molnar.

The second concert of the College of Music Orchestra, Walter Heerman, conductor, presented the following advanced pupils: Virginia Duffy, Catherine Donda, Jewel Litz, Jane Snow and Margaret Marshall. The program offered three first performances: prelude and fugue in A minor (Bach) arranged for strings by Joseph Hellmesberger; pastorela for solo violin and string orchestra (Tartini-Respighi); and suite for string orchestra (Richard Kieserling), of the faculty).

Milan Petrovic, baritone, was soloist at the third concert of the Chamber Music Concert series of the Conservatory of Music. He was heard in Schumann and Taneieff songs. The quartet (Karin Dayas, piano; Stefan Spokin, violin; Vladimir Bakaleinikoff, viola; Karl Kirksmith, cello) played quartet, op. 47, E flat major (Schumann) and quartet, op. 20, E major (Taneieff). M. D.

## Hanson to Choose American Music for Chicago Fair

Howard Hanson, director of the Eastman School of Music, has been appointed by the committee on music for the Chicago World's Fair to draw up a list of works by Americans to appear on the orchestral programs of the fair. Dr. Frederick Stock is general music director of the fair.

## Songs Dedicated to Ruth Shaffner

Mrs. H. H. A. Beach has dedicated two songs, *Dark Garden*, and *I Shall Be Brave*, to Ruth Shaffner, soprano. They were broadcast over the Columbia network, March 15, and have appeared on other programs this season. Another recent composition dedicated to Miss Shaffner is *Enchantment*, with words by Mrs. John Moody, music by Jessie Wise.

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## Romans Applaud American Fantasy by Janssen

Quartet Opus Has National Physiognomy—A New Suite of Respighi "Ancients"—Lualdi and Bossi Contribute Items—Segovia Wins Approval

BY RAYMOND HALL

ROME.—America is coming in for increasing recognition in Italian concert halls. As an example, Rome has heard within the last two weeks both instrumental and vocal offerings of American composers.

The young New Yorker Werner Janssen, resident at the American Academy, presented his Miniature Fantasy on Popular American Melodies, with the collaboration of the Rome String Quartet. Local connoisseurs found it similar in spirit and character to the same musician's Kaleidoscope, more concerned with color than with line; and they applauded his attempt to give a national physiognomy to his music. The quartet pleased the auditors, even though the full significance of its four episodes (North, South, East and West) escaped the majority of them.

In this concert, the Rome Quartet had the courage to present an all-newly program. The most salient number from a modern standpoint was the new G major string quartet by Virgilio Mortari; it was the prize-winning work of the Philharmonic Academy's recent contest. With this effort, the young Milanese modernist (Pizzetti's pupil) asserts himself more vigorously than hitherto. Abandoning a certain facile lyricism with which, in the past, he had revealed a desire to please, Mortari here sets out on his own road. His themes are more incisive and characteristic; his rhythms, more dynamic; his harmonies, more robust. The Allegro is probably the best movement, replete with juvenile impetus. The slow movement, amorphous and prolix, unfortunately detracts from the whole.

### ANOTHER RESPIGHI SUITE

The other items of this unique program were first hearings of Respighi's third suite of quartet transcriptions of Ancient Airs and Dances for Lute; and a quartet arrangement by Oscar Zuccarini (first violinist of the ensemble) of the Felix Mottl orchestral transcription of two Dances of Grétry, all of it light and charming music that made a hit with the audience. The Respighi opus consists of selections from unknown Italian composers of the sixteenth century, and pieces by Besardo and Roncalli.

### SABATA LEADS LUALDI

The outstanding event of the month at the Augusteo was the appearance of Victor de Sabata, who led three concerts, coming specially from the Milan Scala for them. The generally blasé Roman public forgets all its habits in the presence of this temperamental leader from Trieste who, revelling in his popularity, gives Rome his best and also his most spectacular conducting.

His novelty was the first performance anywhere of an Adriatic Suite by Adriano Lualdi. Its three episodes are unrelated in content. They are devoid of program or descriptive purpose, relying solely on their musical content and development. This finely constructed music is concise, logical and well-articulated in rhythm; the orchestration is clear, without concessions to coloristic virtuosity. Above all, it emanates an atmosphere of poetry, even though not markedly individual. Lualdi remains a romantic and perhaps his personality is most truly expressed in the melodious, contemplative mood of the sunset episodes in this work.

De Sabata also presented the concert version of three interludes by Renzo Bossi, for d'Annunzio's play, The Daughter of Yorio. These interludes, forming a symphonic suite, borrow effectively from Abruzzese folk music. The public was cordial to both novelties.

### HUBERMANN LIKED

The virtuosi, of course, never abandon us. The latest comet that has swept across the Roman firmament is Bronislaw Hubermann, first at the Academy of St. Cecilia, and then at the Augusteo. Nothing new by way of program, and nothing Italian, which came in for particular censure by the local critics. Bach, Beethoven, Mendelssohn, Chopin, Franck, and—at last—one unshackled number, the fluid and effective suite, Mythes, do so well that it is better known.

### MONTEUX AND FURTWÄNGLER

Although the memories of such interpreters as Yehudi Menuhin and Adolf Busch, heard here a few weeks previously, were still fresh, the Polish virtuoso got his share of noisy approval from the crowd. Mario Rossi, resident assistant conductor, led the Augusteo men.

### GUITAR AND HARP

Delicate treats were offered to Roman epicures by the concerts of Andrés Segovia and Ada Sassoli, both of whom again proved a revelation in the consummate artistry of what they draw from the limited resources of their respective instruments. The Span-

## GALlic CELEBRATIONS

PARIS.—French cities to hold music festivals this spring and summer, are Roubaix, May 14, 15 and 16; Calais, Sundays from May 15 to Sept. 25; Châlons-sur-Marne, June 12; Pantin (Seine), on June 26, and Roanne (Loire), Aug. 13, 14 and 15.

I. S.

ish guitarist so delighted his restless auditors with the Sevilla of Albeniz, that he was forced to give them the Granados Dances as an encore, and almost had to repeat this. Sassoli is considered unquestionably, the foremost harpist of Italy.

### BRAZIL IN EVIDENCE

Judith Salemi, a Brazilian pianist educated in Europe, but considered "American" by those auditors who are vague in their geography of the New World revealed brilliant technic and sound artistry. Her modern offerings were some witty pieces of Villa-Lobos (The Baby's Family), and some bright and pretty compositions of her own. But it was with Liszt that she captured her audience.

### THE ROYAL OPERA

At the Royal Opera, there is little worth

## American Artists Enjoy Successes at Amsterdam

Spalding, Viola Mitchell and Dolores Roya Heard—A "New" Haydn Concerto—Monteux and Furtwängler Conduct

AMSTERDAM.—American artists have recently cut a considerable figure in Amsterdam's musical life. First of all, Albert Spalding, always a favorite here, presented a hitherto unknown concerto by Haydn with the Concertgebouw Orchestra. The work proved to be a valuable addition to the violinistic repertoire, and the adagio, in particular, a serene and enchantingly beautiful piece of music. Spalding also played the Mendelssohn concerto and with his brilliant performance, scored a great success.

Another American violinist, Viola Mitchell, still very young, played Mozart's G major concerto at one of the popular Sunday evening concerts of the Concertgebouw. She revealed a scintillant technic, much sincerity and a praiseworthy disdain of outward effect which ought to carry her a long way.

Still another youthful American, Dolores Roya, soprano, made a first appearance, with Coenraad v. Bos at the piano, and created quite a stir. Finally, the Stradivarius Quartet, whose habitat is the United States, gave a splendid account, both musically and technically, of works by Haydn, Beethoven and Ernest Bloch. They drew a large audience which showed its gratification by prolonged applause.

### YOUNG AND OLD

Youngsters are very much to the fore these days. Thus, Andries Roosenburg, an Amsterdam youth, made his début with the orchestra (at a popular concert), playing the Tchaikowsky concerto to a packed hall. The riotous enthusiasm of his reception might have been partly chauvinistic, but his playing was so musically that he fully deserved the ovation he received at the end.

At the other end of the scale of years, we heard that veteran favorite, Dr. Ludwig Wüllner. With the orchestra he interpreted Das Hohelied, by Dirk Fock (the text chosen from the Bible), and then the Hexenlied, with music by Max von Schillings. The latter, hackneyed by its many repetitions, is invariably transformed into something transcendental by Wüllner, and did not fail to have its usual effect upon the audience. A few days later the venerable artist gave a recital and impressed his hearers once more with the loftiness of his art. Coenraad v. Bos accompanied him.

### JANACEK MASS HEARD

An interesting event was the concert devoted to Czech composers at which the Festive Mass (Nisja glagolskaja) by Leos Janacek was the principal work. The five soloists, chorus and orchestra were under the direction of Theo van der Bijl, who gave us a carefully studied reading of this inspired and original piece of music. It failed to rouse enthusiasm, but no doubt would do so were it better known.

### MONTEUX AND FURTWÄNGLER

Pierre Monteux, who led his last concert on Thursday evening, has left us for this season. At the head of the Concertgebouw forces, he gave us many enjoyable hours and some unforgettable moments. Among some of the items which remain in our memory are two of the three nocturnes by Debussy, Berlioz' Symphonie Fantastique, Brahms' fourth symphony and Schubert's Unfinished. These and many more had the benefit of Monteux' sound musician-

### Beatrice Harrison in England

LONDON.—Beatrice Harrison, whose American tour had to be postponed until



BEATRICE HARRISON

next autumn, owing to unforeseen circumstances, is enjoying an active season giving concerts throughout Great Britain. Her engagements have taken her to all the principal towns, including Birmingham, Manchester and Liverpool. Miss Harrison was also specially secured for the great Delius celebration at Queen's Hall (March 23), and for the Courtauld-Sargent concerts under the baton of Dr. Malcolm Sargent.

G. C.

## SURANI

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## GRACE ANGELAU

Mezzo-Soprano

IMPERIAL GRAND OPERA, AUSTRALIA

## London Envises Dismal Season With Opera Out and Few Concerts

**London Symphony and Sadlers' Wells Looking for Maecenases—Coates and Boult Conduct—Ravel's Concerto, Bartók and Russian Novelties Heard—Operetta on Derby Stakes**

**LONDON.**—Covent Garden, despite all efforts to reverse the recent decision, will not open this spring. The Albert Hall Sunday concerts, London's most popular musical festival for the past decade, have come to an end. These two items of news have spread dismay among the musical public of this town. Now, as a third, and no less sad announcement, comes the disbandment of the Brighton Municipal Orchestra, at the end of the annual music festival of the famous seaside resort. People are beginning to realize the full significance of such ominous happenings.

Those who can look behind the scenes know that the future of the London Symphony Orchestra, deprived of one part of its guarantee through the death of its business manager, Lionel Powell, is in the balance, and that other orchestras are not much better off. Music in England, lacking the support of public-spirited men and organizations that it enjoys in America, is still regarded as a luxury, and in hard times is one of the first things to go by the board.

### SUBSIDY CONTINUES

With regard to Covent Garden, indeed, the decision to abandon the international season is difficult to understand. The government subsidy, contrary to report, continues as before. The difficulty of financing the engagements of foreign artists with depreciated sterling, nevertheless, has proved insurmountable, and the patriotic Britisher is being consoled with the prospect of a "grand" English season in the fall.

Unfortunately, this makeshift has rallied the numerous enemies of the present Covent Garden Syndicate, which has had to submit to violent attacks in the press. This has been aggravated, first by the negotiations for a visit of the Vienna Opera (still pending), and secondly by the announcement of a short season of Mozart by the Munich Opera Company to take place in the Savoy Theatre in the spring. If foreigners can come here, say the critics, with a prospect of taking sterling, why can not our own Opera, with its own plant and good will, put up some sort of a show?

### SIR THOMAS HAS CHANCE

A piquant feature is added to the situation by the fact that Sir Thomas Beecham, Covent Garden's arch-enemy, is associated with the Savoy season as one of the conductors, being engaged, also as one of the conductors of the Munich Festival this summer. One British conductor (Albert Coates) conducts opera in Moscow; another in Munich; and our English singers are being acclaimed in opera houses from Chicago to Turin; yet we in London can have no opera, forsooth, because the foreigner will not take our pounds. It does sound strange, and poor Colonel Blois, general manager of Covent Garden, is justly or unjustly, being made to bear the brunt of the attack.

Yet he is not the only operatic captain whose ship is foundering in the economic storm. Lillian Baylis, director of London's famous "Volksoper" (at the Old Vic and Sadlers' Wells Theatres), has sent out an S.O.S. to the effect that unless a gift of \$25,000 is forthcoming immediately, Sadlers' Wells will have to close. Here is an organization which has given popular opera in English to the people for a generation (besides keeping alive the Shakespeare tradition, so far as London is concerned), but the only government subsidy available this year goes to a fashionable opera house which has decided to remain shut.

### ALBERT HALL SIGNS OFF

Now as for Albert Hall, it cannot be claimed that it performed a high aesthetic or ethical function, but the fact remains that for the past ten years or more, under Lionel Powell's enterprising management, it has supplied the great mass of middle-class folks with the most luxurious musical fare at reasonable rates. Nearly ten thousand people every Sunday afternoon were able to hear artists like Menuhin or McCormack or Padewski, or even the London Symphony Orchestra in a sure-fire program under some "celebrated" conductor or other, and give vent to their enthusiasm. Optimists may think that many of these orphaned camp-followers of the "celebrities" will now drift into the Queen's Hall for symphony concerts or even the high-class re-

citals, but it seems more likely that they will land in the movies.

And all because there is no one in sight to assume the mantle—and take the risks—of the one genuine impresario, Lionel Powell, a man who fairly radiated prosperity on a deficit of \$100,000 or more (as shown by the probate of his will). At any rate, there is nobody handy who will risk anything with conditions as they are. Hence, the Menuhins, McCormacks and other four-figure celebrities, at the moment have no place in England to hang their hat (as the Albert Hall was the jumping-off place for a whole "Celebrity Tour" of the country), unless a new managerial Messiah arises in Kensington Gore.

### COATES AT QUEENS HALL

Meanwhile, Queens Hall is reaping a temporary benefit by the removal of the powerful competition; and the London Symphony is giving some of its remaining Sunday concerts in this restricted, though more artistic environment. Albert Coates (here on a flying trip from Russia and other parts) conducted his customary Wagner program with his usual vigor and success, with Oda Slobodskaya and Walter Widdop as valiant soloists. It was an afternoon of thrills and must have been a tonic to the flagging spirit of the orchestra.

Coates was preceded on the previous Sunday by Sir Hamilton Harty, who relied on Berlioz for a popular appeal that did not have half a chance to materialize, for the public stayed away in large numbers. Nevertheless, his readings of his hero's music deserved to be heard, though a Mozart and a Brahms symphony left much to be desired.

### BRITAIN'S FINEST

A good sign in these bad times was the fact that Queen's Hall was actually sold out for the B.B.C. Orchestra's most recent concert under Dr. Adrian Boult. Yet, if a program consisting of a Handel concerto grosso, Schubert's C major symphony and the "Emperor" concerto played by so popular a pianist as Alfred Cortot, cannot draw a full house, what will? There is, moreover, no longer any doubt that the B.B.C. Orchestra, qualitatively the finest ensemble in England, and having a monopoly of the most powerful publicity machine in the world today, namely broadcasting, is more than a match for all the other orchestras in England.

A move in the direction of solving this difficulty has now been made by an arrangement to broadcast the concerts of the Royal Philharmonic Society, which without this aid would probably have been forced to suspend activities at the end of this season. On the other hand there are signs of a rapprochement between the "Phil" and the London Symphony Orchestra, by which the personnel of the orchestras may become virtually identical. But if the L.S.O. is to continue, a Maecenas of one kind or another will have to be found.

### LAUNCHING A NOVELTY

The latest Philharmonic concert brought Ravel's new piano concerto, played (as it has already been played in Paris, Vienna and elsewhere) by Marguerite Long, and conducted (again, as in Paris and Vienna) by the composer. This kind of all-Europe presentation is a novel and lucrative means of introducing a new work in a "big" way, sure of a certain cumulative publicity value that is worthy of a Big Message from a Big Man. Unfortunately, Big Publicity had whetted our appetite for more than we got—an excellent piece of musical craftsmanship, a colorful and deftly embroidered box of rather obvious tricks. The composer and his exponent had the enthusiastic reception for which the occasion called.

Another concerto, quite equal to Ravel's in pleasantness and cleverness, namely Eugene Goossens' oboe concerto, played by his brother Léon, was on the same program. Furthermore, Dr. Malcolm Sargent conducted Mozart's remarkable Idomeneo overture, and "celebrated" Haydn with the hackneyed Surprise Symphony. He celebrated him some more by conducting The Seasons on the following Saturday, with the combined Royal Philharmonic and Royal Choral Society. This attracted a large audience, and Noel Eadie (new coloratura of the Chicago Opera) sang the soprano part with great charm.

Contemporary music, in the prevailing circumstances, has few innings. Aside from the Ravel concerto, London has recently heard, by way of novelty, only Othmar Schoeck's Elegy, a cycle of songs with chamber orchestra which the Swiss composer wrote some ten years ago. Keith Falkner, baritone, and an orchestra led by Andrew Brown gave a sympathetic performance under the auspices of the Contemporary Music Centre, and the work had a more than sympathetic reception. While neither modern nor startlingly original, it is of a serious, unaffected beauty, reflecting sincere emotion and elevated thought.

### BARTÓK AND OTHERS

Strongly contrasted with this music we had, from the B.B.C. studios, an evening of Béla Bartók, showing the composer in his earlier and "middle" periods. His own playing of the rhapsody for piano and orchestra (op. 1) revealed a brilliant disciple of Liszt; and the equally early suite for orchestra (op. 3), a promising follower of Strauss; while the bizarre and more complicated mimodrama, The Amazing Mandarin, had, despite its more up-to-date workmanship, the usual shortcomings of pictorial music when it is divorced from the stage.

Another interesting broadcast was that of an orchestral concert by Nikolai Malko, Russian conductor, who gave us, besides the original version of Moussorgsky's Night on the Bald Mountain (starker and more powerful than Rimsky's arrangement), a symphony by Shostakovich, the twenty-six-year-old Soviet composer (not very modern or original) and a piano concerto by Mossoloff, of steel-foundry fame, which a colleague of mine aptly described as "high-brow slapstick." Solomon, brilliant English pianist, undertook the thankless task of the flagging spirit of the orchestra.

### FLORENCE EASTON SINGS

Recitals have not been plentiful. Cortot has played Chopin to a Sunday audience at the Palladium; Rudolf Serkin gave a good account of his increasing virtuosity in an unconventional program featuring Mendelssohn, Schubert and Brahms; and a young newcomer from France, Giselle Couteau, carved her way straight into the good graces of the critics by the spirited and vivacious performance of a program ranging from Rameau to Chopin and Fauré.

Besides Elena Gerhardt, the only singer of note to be heard in recital was Florence Easton, who scored a distinct success with critics and public in a Lieder and aria program at Wigmore Hall. An aria from Così fan Tutte (Come Scoglio) showed the beauty of her voice and brilliant technique intact, but she was obviously at her best in a group of French and English songs, including a charming Cradle Song by Rebecca Clarke.

### AMERICAN QUARTET HEARD

In chamber music the Busch, Léner and Stradivarius string quartets have been holding forth in predominantly romantic programs. The third of the Léner recitals even went as far as Tschaikowsky, and the fact that the remarkable perfection of this ensemble was able to draw a large audience to Queen's Hall offers more than a grain of comfort in these days.

The Stradivarius Quartet (from New York) which includes two past members of the Flonzaleys, made a deep impression at their first appearance in London. Their recital program comprised Mozart's quartet in D minor; Beethoven in E minor, op. 59, No. 2; and Brahms' in C minor, op. 51, No. 1. The superb tone and fine musicianship of the foursome aroused enthusiasm.

### BEER, BARMAID AND BOOKIE

There is considerable activity on the "lighter" side of the musical mart. San Toy is being produced (at Daly's) with much success; and at the Lyric Theatre, Hammersmith, Sir Nigel Playfair presents the latest English operetta hit, entitled Derby Day. Beer and horse racing, a barmaid heroine and a tipsy hero are the chief ingredients. As was the case with its predecessor, Tantivy Towers, the libretto by that arch-satirist, A. P. Herbert, carries the play on its shoulders; the composer, this time Alfred Reynolds, has modestly supplied a pleasant background.

The play opens and closes in the garden of an old English inn, presumably close to London, on the eve of the great race for the Derby Stakes. In between these two acts we have glimpses of the road to Epsom on the day of the race, a scene outside the favorite's stall, and the crowd on the rails, watching the favorite lose. It is all very plebeian and very pleasantly English.

### BALLET GAINING FAVOR

Mention is due, also, the latest performance of the Camargo Society, which aims to establish a permanent English Ballet. Of the works presented on this occasion—The

Lord of Burleigh (to music by Mendelssohn, arranged by Edwin Evans); La Crédation du Monde, by Darius Milhaud; Valse-Fantaisie (to music by Glinka); and William Walton's Façade—Milhaud's negro ballet, new to London, scored the chief interest. All the amazing dissonances have their physical counterpart on the stage in the contortions of the dancers, making an extraordinarily homogeneous effect.

An orchestral interlude by Eugene Goossens was given its first performance. This amusing little work is based on a number of settings by modern British composers of the old French air, Cader Rousselle. Goossens relieved the tedium of the long American railroad journeys by scoring his own and the companion settings in the form of orchestral variations.

If the standard shown at this performance is maintained, the season of ballets promised for the summer should prove at least a partial compensation for the absence of opera at the "old stand."

CÉSAR SAERCHINGER.

## Salt Lake City Helps Unemployed Musicians

Considerable Interest Shown in Debut of New Orchestra—Local Music Items

**SALT LAKE CITY, UTAH.**—A great deal of work for the relief of the unemployed is being done by members of vocal organizations in Utah. In many cases, concerts are put on by high school groups of singers.

Six of Utah's male choruses gave a free concert at the Mormon Tabernacle recently, under the auspices of the American Legion and the American Legion auxiliary of Salt Lake City. Organizations of singers on the program were as follows: Orpheus Club, the Metropolitan Club and the Gustave Adolf Male Chorus, Salt Lake City; the Mendelssohn Male Chorus of Provo; the Ogden Community Singers, Ogden; and the Imperial Male Chorus of Logan. Upward of 200 voices were heard in this program of patriotic and popular selections, and there was a string quartet to play special numbers.

Professor A. C. Lund, director of the Mormon Tabernacle Choir, was "kidnapped" on his recent sixty-first birthday by choir members, who escorted him to the Bishop's Building, where a party was held in his honor. Professor Lund told the Musical Courier correspondent that he had fully recovered from his long illness which threatened for a time to force his permanent retirement from the musical world.

Alex Canepari, Salt Lake tenor, who returned recently from a four and one-half year study period in Italy, was heard in recital at the Mormon Tabernacle, March 24, assisted by the Tabernacle Choir and Professor Edward P. Kimball, organist.

The annual convention of the Utah Federation of Music Clubs has been postponed to April 6 and 7. Mrs. C. W. Hosmer, president, will open the conference at the Hotel Utah with a business session, followed by a luncheon.

The Salt Lake City Philharmonic Orchestra, recently organized, will give its first concert, April 17, at the Hotel Utah. The Cathedral of the Madeleine Choir, under the direction of Monsignor D. G. Hunt, will assist in the program.

The recent musical of the McCune School of Music and Art at the Assembly Hall brought an audience of nearly 2,000 music lovers. Frank W. Asper, conductor of the orchestra and assistant organist of the Mormon Tabernacle, briefly explained the selections. Beethoven's fifth symphony provided a delightful opening number.

Rehearsals for The Creation, to be presented this summer by the members of the Salt Lake Oratorio Society, are being held twice a month.

The South High School of Salt Lake City has organized a new a cappella chorus.

F. L. W. B.

### Edwin McArthur's Recent Engagements

Edwin McArthur has been actively engaged accompanying various artists. On March 3 he played in Toronto, Can., for Rosette Anday. March 8, for Kathryn Meisle in both Scranton, Pa., and Amsterdam. He also acted in this capacity for Miss Meisle in the following cities: March 14, Oil City, Pa.; March 15, Fairmont, W. Va., and March 17, Indiana, Pa. In Scranton, Mr. McArthur made one of his rare appearances as soloist as well as accompanist.

Mr. McArthur was at the piano on March 20 for Mrs. Clarence Mackay (Anna Case) when she sang on the Catholic Hour over a NBC hook-up.

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# OSCAR COLCAIRE

## PHONOGRAPH POSTSCRIPTS

New Supplements Contain Music of Wide and Varied Appeal  
—Two Unfamiliar Pianists Introduced by Mozart and Schumann Works—A Mendelssohn Duplication—  
Onegin, Cortot, Casals, Tauber, Edith Lorand, Blech and Mengelberg Recordings

By RICHARD GILBERT

Victor's gesture towards the Goethe centennial is an unconscious one, yet nonetheless fitting. Sigrid Onegin's record of Mozart's entreaty little song, *Das Veilchen* (K 476), unfortunately, does not prescribe the lyricist's name within the appointed composer brackets on the disc label, though The Violet is the solitary example of an artistic collaboration between Mozart and the poet Goethe. Mozart's Lieder, according to the sagacious Jahn, were more the result of occasional impulses than an actual systematic regard for the form. For the most part, Mozart is careless in the selection of the poems and only in *Das Veilchen* do we have the impression made upon him by true poetry. It is the crown of all Mozart's songs.

Mme. Onegin's interpretation of this lyrical gem is a model of expressive emotion, limpid projection and unerring musicianship. Between the singer and her accompanist, Franz Rupp, and the recorders, there is contrived a crystalline portrayal in which the touching sincerity of the song and its charming perfection of form are completely defined. The coupling-labelled *Sohnsucht Nach dem Frühling*—is in Mozart's lightest vein. Comparatively easy and simple to sing, one doubts if Onegin's essay could be improved upon in a single respect. Better known as *Komm, lieber Mai* (K596), it provides a dainty foil for *Das Veilchen*. Record No. 1556.

In the department of cello discs, the records of Pablo Casals remain unsurpassed. The offerings this month are *Komm, Süsser Tod* (an arrangement—the performer's?—of the alto aria *Komm, du Süsser Todessunde* from cantata No. 161) by J. S. Bach, and a Minuetto by Haydn which I have difficulty in placing. (Enter here a plea for more descriptive and enlightening record labelling; of all the companies, Victor is the most desultory in this respect.) The reproduction supplied by disc No. 7501 is highly gratifying. Blas-Net furnishes an entirely audible but retiring accompaniment.

Schumann's Etudes Symphoniques have been wanting adequate photographic representation for some time, and now Alfred Cortot attends to this need by a virtuosic performance of op. 13 as well as the five posthumous variations. Cortot plays the études in the following sequence: Record one: the announcement of the theme; variation 1 (op. 13); variation 1 (posth. opus); variation 2 (op. 13) divided, of course, into two separate études, the second of which occurs on side two; variations 3 and 4 (op. 13) and variation 4 (posth. opus) complete record two; Record three: variations 5 and 6 (op. 13) and variations 2 and 5 (posth.

opus); Record four: variation 7 (op. 13) also composed of two études; variation 3 (posth. opus), variations 8 and 9 (op. 13); sides five and six contain the finale.

Cortot's reading is distinguished by penetrating grace in the more quiet passages and a vigorous and inexpressible transparency of tone in the more sonorous fortés and complexities. None of which has been lost during the process of recording, a science particularly propitious to this musician's pianism. Album set No. M122.

Album set No. M119 in Victor's list will not flutter many collectors' dovecotes. Symphony No. 4 in A major (Italian) of Mendelssohn was published lately in a Columbia recording by Sir Hamilton Harty and his Hallé Orchestra, and it is so satisfactory that there seems to be no sense in a duplication of the same work, even though the reading given it by Ettore Panizza and members of La Scala Orchestra, Milan, warrants commendation. There is really little difference in the respective merits of the sets; future clients might listen to both and make their own selection.

Lawrence Tibbett sings *De Glory Road* (Wood-Wolfe) and the Edward ballad of Loewe on record No. 7486. His admirers should like this disc. . . . McCormack's most recent record is: *The Prayer Perfect* (Speaks) and *Far Apart* (Schneider). Both songs are effectively treated (No. 1554). . . . Leo Blech and the Berlin State Opera Orchestra play the polka and furiant from Weinberger's *Schwanda* (No. 4198). Although not as inclusive as the instrumental excerpts played on Brunswick or Columbia records, this disc is outstanding because of superior orchestral tone and reproduction as well as an exhilarating rhythmical impetus absent from the other recordings.

### Columbia

First in importance on this list are the three discs comprising Mozart's concerto for piano and orchestra, K459, the third work in this form for which the composer used the key of F major. One of the seventeen piano concerti composed in Vienna and a prominent figure in Kochel's list of some two dozen works. It is first introduced to the microphone here by the playing of Georges Boskoff with the Paris Philharmonic Orchestra, conducted by G. Cloëz. Masterworks set No. 170.

Boskoff, so our Columbia friends tell us, is an eminent European pianist of Roumanian birth and French education; he is also known in Paris as a composer and transcriber of the organ works of Bach. His performance here, unaffected and sincere, is not distinguished by brilliancy. The technic is adequate, the interpretation cautious and, with the orchestra, the performance reproduces well. The set belongs with the other Mozart piano concerto recordings: G major (K433) by Ernst von Dohnányi (Columbia: Set No. 111); D major (K537) by Magda Tagliaferro (Decca records); A major (K488) by Arthur Rubinstein (His Master's Voice album).

Another pianist unfamiliar to musical America is Yves Nat. An ancient member

of the Musical Courier staff informs me that M. Nat visited these precincts about twenty years ago. Nat was laureate of Diemer's piano class at the Paris Conservatory in 1906. According to Eaglefield Hull's Dictionary of Modern Music and Musicians, Nat "has composed, piano forte preludes and a sonatina in which he revolutionizes piano forte technic, and gives it an added grandeur and force." There is nothing startling about his playing of the thirteen pieces comprising Schumann's *Kinderscenen* (Scenes from Childhood) op. 15 (Nos. 17024D and 17025). The playing is sympathetic; the pianist is aware of the delicate poetry without waxing sentimental and he avoids affectation. The recording is more or less standard.

\* \* \*

Glowing string tone, first-rate recording and a deeply felt interpretation characterize the Concertgebouw Orchestra's playing of Grieg's poignantly melancholy *Elegiac Melodies* (No. 68024D). Mengelberg must have an especial fondness for *The Wounded Heart* and *Springtide*, so effectively does he conduct these two exquisite pieces for string orchestra. The recording itself puts this disc on a level with the best Philadelphia Orchestra registrations.

\* \* \*

Richard Tauber's record of Schubert's *Am Meer* and *Der Wanderer* (No. G9051-M) is one of his best discs. Ernst Hauke conducts an orchestral accompaniment which is well arranged and highly suggestive. The recording is good. . . . Edith Lorand and her orchestra, one of the Continent's café bands, give, on disc No. G50317D, a fervent performance of Léhar's *Zigeunerliebe*. On the reverse *Dajos Bela's Orchestra*, an equally eminent organization, playing the perennial *Du und Du* from *Der Fledermaus*. The abandon and temperamental warmth of the Viennese manner prevail on both sides of this disc.

## Music Notes From Coast to Coast

(Continued from page 23)

and duet numbers in a costume recital given at Amphill, home of Hunsden Cary. Mrs. Carrington offered seven Gypsy songs; while Mrs. Trigg gave a group of old French songs. Three Mozart duets were included. Wilfrid Pyle accompanied.

Elizabeth Furcron, talented young pianist from Norfolk, Va., appeared before the Ginter Park Woman's Club at the Community Building, March 9. Her program included prelude and fugue in D major (Bach); also the B major by the same composer; sonata op. 27 No. 1 (Beethoven); and works of Chopin, Griffes and Scriabine. The young artist's interpretations were warmly praised. F. Flaxington Harker, organist, has been giving a series of recitals at St. Paul's Church during the Lenten period. His recital on March 13 included works of Rheinberger, Bach, Warner, MacFarlane and Tombelle. Mr. Harker's playing is masterly and his recitals have been well attended.

Flora Collins, mezzo-soprano, was guest artist at the Woman's Club, on February 22. Her voice, while essentially light in volume and power, was praised for its quality and beauty. Her German numbers were commended as being the high point in her recital. George Harris accompanied competently.

James Womble, concert organist, formerly of Richmond and now of Lynchburg, gave a recital at Barton Heights, M. E. Church, inaugurating the new organ. His program opened with Grieg's *Morning Mood* and closed with the *Marche Pontificale* (Tombelle). Grace Cosby Hudgins, contralto, and Mrs. J. N. Eubank, soprano, were the other artists.

A student recital at the Richmond division of William and Mary College was given in the college auditorium on February 26, under the direction of Helen Fill Rhodes and Mrs. Earp. Vocal and piano numbers were interesting features. The college glee club of twenty ladies' voices, augmented the musicale with Wilson and De Koven compositions.

John Powell, pianist, is giving a recital in Richmond, under the direction of T. Michaux Moody, on March 27 at the Hotel Jefferson. This is Mr. Powell's first local concert in several seasons.

The Kedroff Quartet will be heard during the Music Festival, on April 26. J. G. H.

**SYRACUSE, N. Y.**—Our city has had the usual number of fine concerts this season and, with one or two exceptions, the audiences have been as large as in other years.

The Morning Musicales have brought to us Sadah Schuchari, Robert Goldsand, Richard Crooks, and Chief Yowlache. The Syracuse Symphony has presented Joseph Szigeti, John Erskine, Mary Becker, Maria Kurenko, and Josef Lhevinne. The Syracuse Teachers Association has offered the Don Cossack Chorus, Mischa Elman, and the Cosmopolitan Grand Opera Company in two operas. The Junior League entered the music business with a recital by Rock Ferris, local pianist; and the symphony offered encouragement to local musicians when it played the first two movements of a Romantic Symphony, by Victor Miller, young Syracuse composer.

The College of Fine Arts has given the usual number of student, faculty, and organization recitals. Especially noteworthy was the concert by the University Orchestra, Andre Polak, conductor, when it played Smetana's *Bartered Bride* overture; Mendelssohn's *Italian Symphony*; and Henry Hadley's Chinese suite, *Streets of Pekin*, for the first time in Syracuse—and all three in one evening. George MacNabb, pianist, a Syracuse musical product, was the soloist.

George Mulfinger, pianist, a member of the Fine Arts faculty, gave one of his most enjoyable recitals before a large audience at the college. Grace Weymer, harpist, and Dorothy Hubbard, soprano, both members of the Fine Arts faculty, drew a large audience on a recent Sunday afternoon—the first of a series to be offered by the College of Fine Arts.

It was freely predicted that with things as they are, audiences would be small in number and sadly lacking in enthusiasm. It was thought that worried men and women would not respond, even if they came to the concerts. But, as stated above, audiences have been as large as usual and the artists have given of their very best, with the result that the audiences have greatly enjoyed the concerts. Music, for the time being, has brought relief from trouble and worry. H. B.

**TERRE HAUTE, IND.**—The drive of the Civic Music Association of Terre Haute for new members is on. This is the fourth annual membership campaign, and is directed by Mrs. Esther Kent Lamb. A special privilege was accorded new members this year. Those who joined this week were invited to be guests at the last concert of the present season, given by the Little Symphony Orchestra of Chicago, George Dasch, conductor. Mayor Wood Posey, of Terre Haute, issued a proclamation setting aside the week of March 14-20 as civic music week, and called upon every citizen to get behind the Terre Haute Music Association, to help put over the drive.

The Fidlar Brothers, Paul and Willifred, pianist and violinist, gave a delightful recital before the Woman's Department Club early this month. The program was sponsored by the music section of the club. Paul Fidlar played four modern compositions, including Tchaikovsky's *Flower Waltz*, from the Nutcracker Suite, as arranged for piano by Grainger; selections from d'Albert's *Serenata*; Godowsky's setting of Schubert's *Cradle Song*, and the Liszt *Tarantella*. The evening was opened by Willifred Fidlar with three Spanish dances by representative composers of the Iberian peninsula. The high spot of his presentation was his brilliant performance of the Bruch concerto in G minor. Encores were demanded, and Willifred Fidlar played *Capricetto*, arranged from a string quartet by Mendelssohn; and Paul Fidlar gave as an added number Strauss-Godowsky's *Serenade*.

Ralph Waldo Emerson, staff organist of WLS, Chicago, gave a splendid program at the Centenary Auditorium here recently. His program listed Pilgrim's Chorus, by Wagner; Poet and Peasant Overture, Supp; a fantasia of familiar hymns; prelude in G minor, by Rachmaninoff; Impressionism Emerson. Following intermission he gave a group of radio favorites.

Terre Hauteans took advantage of the recital given by Paderewski at Indiana University, Bloomington, March 16. His program was composed of selections by Liszt, Mozart, Chopin, Debussy and Bach.

M. P. D.

### Giannini Composition Wins Award

The Society for the Publication of American Music announces that Vittorio Giannini's quintet for piano and strings has been chosen for publication this year. An annual competition is held by the society for chamber music compositions by American composers. Mr. Giannini's quintet was first played in public in May, 1931, at Town Hall, New York. Other works by this composer that have had public performance include a string quartet, a sonata for piano and violin, a madrigal for four voices and string quartet, and a prelude and fugue for string orchestra. Mr. Giannini was born in Philadelphia. He studied for a time at the Royal Conservatory in Milan, but the greater part of his study has been with Rubin Goldmark in New York, where for several years he held a fellowship in composition at the Juilliard Graduate School. Mr. Giannini is at present travelling and composing in Europe.

Officers and directors of the Society for the Publication of American Music include John Alden Carpenter, president; Mrs. H. H. A. Beach, Rubin Goldmark and Edwin T. Rice, vice-presidents; Burnett Corwin Tuthill, treasurer; Oscar Wagner, secretary; John Erskine, Eric DeLamarre, A. Walter Kramer, directors. The advisory committee consists of Georges Barrère, Adolfo Bettini, Chalmers Clifton, Carl Engel, Lewis M. Isaacs and Hugo Kortschak.

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shak- in' dem on me!" Den day pickec wid der claws, And day licked der paws, An' day

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## Alabama Music Teachers' Association Holds Convention in Birmingham

BIRMINGHAM, ALA.—The jinx of thirteen failed to have any effect on the thirteenth annual conference of the Alabama Music Teachers' Association, held in Birmingham on March 18. It was a most successful convention, and largely attended by representative teachers and workers in the cause of music. Mrs. Harry Neal Eddins, of Tuscaloosa, presided. Other officers present were Dorsey Whittington, first vice-president;

charming social affair. Officers elected to serve for the coming year were: Dorsey Whittington, president; William S. Naylor, first vice-president; H. D. LeBaron, second vice-president; Abigail Crawford, secretary-treasurer; Lily Byron Gill, auditor. *ALICE GRAHAM.*

### Perfield Teachers Selected for Mrs. Watt's School

Mabel Corey Watt, director of the music school which bears her name, has selected her teaching staff of eight instructors from the graduates of the Effa Ellis Perfield System. Mrs. Watt holds a Bachelor of Music degree from the same school.

The trinity teaching principle of inner feeling, reasoning and drills (the basis of the Perfield system) was adopted by Mrs. Watt as soon as its founder had completed a teachers' course in New York. Basing her teaching on these fundamentals, she found that her classes had increased to such an extent that the aid of an assistant was required, and within a short time Mrs. Watt's school was organized in Brooklyn, N. Y. Her present staff includes five certified teachers of the Effa Ellis Perfield System, who were formerly her own pupils.

Mrs. Watt is also instructor in music and methods at the Bedford Academy Normal Class, where she gives courses for public and private school kindergarten and primary teachers.

The success of the system practiced at the Watt school is laid by its director to the fact that "it puts in our hands the definite means to an end and saves the teacher many experimental years. Teachers become not mere parrots, but creators; and work together in harmony and sympathy with each other and their pupils under the influence of a life principle."

Two spring recitals will be given by the school for the benefit of the Musicians' Emergency Aid.

### Corona in Intime Recital

Mrs. Charles Milton Seacombe presented Leonora Corona, Metropolitan Opera soprano, in an intime artistic recital at Sherry's (New York) on March 20. Mme. Corona was heard in Tu lo Sai, Torelli; Girometta, Sibella; Mienem Kinde, Strauss; Depuis le Jour, from Charpentier's Louise; Ave Maria, Schubert; Woodland Croon Song, Clutsam; Golden Mother, Harold Rowe Shenelly (words by Belle Seacombe); and Orientale, Bauer.

Mme. Corona was enthusiastically received by the large, fashionable audience, who responded to the charm of her voice and personality. She gave several encores. Others on the program were Sascha Gorodnitzki, pianist; J. Harold Murray, William Kent and Cupid Ainsworth. *J. V.*

### Carreras Gives Tea for Kelberine

Maria Carreras gave a tea on March 18 in honor of her former pupil, Alexander Kelberine, who will give a Town Hall recital on April 18.

Among the guests were Ottorino Respighi, Mrs. Respighi, Alexander Siloti, Mr. and Mrs. Giuseppe de Luca, Beniamino Gigli, Mr. and Mrs. Stokes, Mrs. Lionel Perera, Mrs. George Beer, Mrs. Fontaine, Margherita de Vecchi, Mrs. Lee, Mrs. Bolognini, Fitzburgh Haensel, Berta Gerster-Gardini, Mrs. Gotthold, Mr. Corigliano, Miss Falbo, Miss Mancini, Leonard Liebling, Margherita Tirindelli and Irma Aviano, artist pupil of Mme. Carreras, who was heard in Town Hall recital last week.

### Ernst Toch to Play in New York

Ernst Toch, who is visiting America, will make his first New York appearance on April 3 at the League of Composers concert, when he plays his sonata for piano, written in 1928 and his Capricetti, written in 1925. The remainder of the program is to in-

clude a string quartet written by Nicolai Berezowsky, and the premiere of Randall Thompson's Americana. A sonata for cello and piano (new to New York), by Donald Tweedy, and four pieces for clarinet and piano by Alban Berg will also be heard.

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### John Prindle Scott in Washington, D. C.

The fourth annual program of music by John Prindle Scott will be presented in Washington, D. C., April 11. Vocal and instrumental solos, men's and women's glee clubs will be heard. On Easter Sunday, Mr. Scott's anthems, including his new The First Easter Morn, are to be sung in prominent churches.

### Muriel Brunskill Singing in Great Britain

Immediately after her arrival in Europe on March 8, Muriel Brunskill, English contralto, began to fulfill concert engagements in Great Britain. On March 12, 19 and 23 she sang at the Celebrities Concerts in Portsmouth, Hull and Scarborough; and on March 22 she was heard in the Bach St. Matthew Passion at Sutherland.

## OBITUARY

### Anna Lavinia Hinkle

Anna Lavinia Hinkle, the mother of Mrs. Herbert Witherspoon (Florence Hinkle), died in Philadelphia on March 16 at the age of sixty-five. Mrs. Hinkle had been ill for only a short time. Mrs. Herbert Witherspoon is the only near relative of the deceased.

### Ludwig Manoly

Ludwig E. Manoly, double bass player of the New York Philharmonic Orchestra, who retired in 1927, died at the Lenox Hill Hospital on March 16. He was seventy-seven years old. Funeral services were held on March 19.

Mr. Manoly was the oldest member of the orchestra, and had played under each of its distinguished conductors, including Gustav Mahler. He was born in Hungary and came to America in 1876, originally teaching German and later becoming a member of Theodore Thomas' orchestra. He assisted in forming the Pension Fund of the Philharmonic, and on his retirement was made a member of its board of directors, in recognition of his fifty years of service. At the time of his death he was at work on the book and score of an opera.

### Paul Ginisty

PARIS.—Paul Ginisty, French dramatist, novelist and historian, who for the past few years served as president of the French Film Censorship Association, died at his home, March 5, at the age of seventy-seven.

His long literary career, continuing almost up to the time of his death, covered fifty-five years. He devoted his early efforts to fiction, his novels including *La Fange* and *Les Rastaquouères*; then turning to historical studies he wrote anecdotes on old Paris and its comedians, outstanding among which is the book *Mlle. Duthé de l'Opéra*. Besides writing many plays, he adapted works to the theatre, including *Crime and Punishment*, and *The Chartreuse of Parma*. For ten years he served as director of the Odéon Theatre, at first in collaboration with Antoine and then alone.

Dramatic critic of the *Le Petit Parisien*, he had also been, for some years, president of the Association de la Critique Dramatique et Musical, and vice-president of the Association of Republican Journalists. Among the honors bestowed upon him were Commander of the Legion of Honor and the Croix de Guerre. *I. S.*

### St. Louis Orchestra Accepts Wage Cut

Members of the St. Louis Symphony Orchestra have accepted a wage reduction of ten per cent, according to an announcement received by the Musical Courier from that city.

### Alda to Make Vaudeville Tour

Frances Alda will begin a vaudeville tour on the RKO circuit, April 9, at Cleveland. She is scheduled to appear at the Palace Theatre in New York during the week of April 23. This will be Mme. Alda's debut as a vaudeville headliner.

### Mano-Zucca Work Performed

Mano-Zucca's *Ocean* was played all this past week in New York, at the Capitol Theatre, under the baton of Yasha Bunchuk. The composition made a hit with its tuneful content, and adept and meaningful orchestration. *L. L.*

### Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

M. E. Adler	Ediana Leori
Gregor Alexandresco	Joseph Lewin
Alois Aliga	Marguerite Lichti
Achille Anelli	Maryan List
Charles E. Bailey	Thaddeus Lobovsky
A. D'Orme-Baker	Harold A. Loring
Antonio Bassi	Isay Lukashevsky
Mrs. William B. Beach	Norma Lutge
Victor Benham	Margaret Ladley McBride
Umberto Bernucci	Jay McGrath
Mary Biffan	Beleka Malinoff
George Blumenthal	Armand Marbini
Giacomo Bourg	Josef Martin
Zara Bouson	Joseph Mendelssohn
Margaret Bovard	Helen C. Moller
O. N. Bryant	Florence Nelson
Francesca Bucca-Fusco	Gisella Neu
Lavinia Cadorn	Anna Nordstrom-Law
N. Carnison	Florence Crozier Ozmon
Nini Carboni	Carl L. Pawlowski
Angelo Carlineo	A. M. Pergain
C. Verzel Chamberlain	Wm. B. Peacock
Florence Chambers	Miron Poliakoff
Norman Curtis	Arnold Powell
Stephen Czukar	Alfred Price Quinn
Greta Dalmy	Rita Raymond
Adele Davis	Forest Redfield
Chevalier Del'Eveille	H. E. Reynolds
George De Sel	Anne Rockefeller
Solita De Solis	S. N. Rosenthal
Ragini Devi	County Rossi-Diehl
Maude De Voe	Jean Rouse
Byron S. Dickinson	Norbert Salter
Dmitry Dobkin	Anna Savina
Mme. Dodd-Crawford	Philip Schaf
Beatrice Elliott	S. Schaf
Frank G. Ernst	Marguerite Schuiling
Mestre Geremia Fabrizi	Josef F. Schwarz
Boris B. Gishin	Walter D. Smith
Carl Fisberg	Edith Silance-Smith
Mirian Franken	Harrison A. Stevens
G. A. M. Fuleihan	Norman Stoneham
Anna A. Garrett	Leo Strohoff
E. Ray Goetz	Marcia Sumelska
Alexander Goldberg	B. Sykora
Louis Gruenberg	Virginia Carrington
Olga Guleledge	Thomas
John Hartigan	Toh Trabilise
Jean Heimel	Prof. A. H. Trouk
Frederick Hellar	Marie Woodman Tufts
Russell Blake Howe	Emilio Vaccaro
Floyd F. Jones	Fernando Villa
Victor H. Kasper	H. Von Oppenheim
Alexander Kisselberg	Walter Von Oppenheim
Marion Knight	Elemer Von Pichler
Alberta Lauer	Pauline Watson
Mrs. Z. P. Leary	Colton White
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## MISCELLANEOUS MUSICAL EVENTS

## STUDIO NOTES

## Arthur Baecht

Artist-pupils of Arthur Baecht, violinist, collaborated in a recital at Washington Irving High School, New York, March 6. The following fiddlers were heard: Walter Kahrs, Alex. McArthur, Hilda Lord, Michael Koscuk, Noel Marchant, Norman Ward, Paul Israel; and in closing the class presented an ensemble number. Representative classic and modern composers' works were performed by these young players, with Mr. Baecht acting as accompanist.

## Alberto Jonás

Alberto Jonás, piano virtuoso and teacher of many pianists, will remain in New York during the summer months to conduct a master class. Mr. Jonás has held summer Master Classes in Munich and Los Angeles, Cal. This summer he will also teach in Philadelphia on Wednesdays, as he has been doing for the last fourteen years.

## Edith Gaudenzi

One of Mrs. Gaudenzi's artist-pupils, Elvira Helal, sang a Wagner program recently at Mrs. Goldman's lecture. Charles Haywood, another student, took the leading tenor role in the Juilliard production of *Dido and Aeneas* in February.

Dorothy Chapman, who has studied and coached only with Mrs. Gaudenzi, made her debut in *Barber of Seville* in Newark.

Duncan Robertson, baritone, has given recitals in Memphis, Tenn., and Kalamazoo, Mich.

## Adelaide Gescheidt

Several of Adelaide Gescheidt's artists sang Dubois' Seven Last Words of Christ during the Lenten season; namely, Earl Weatherford, tenor, and Frederic Baer, baritone, at White Plains, N. Y., March 13; Helen Harbour, soprano; Mr. Weatherford, and Foster Miller, bass, Asbury Park, N. J., on Good Friday. Romley Fell, baritone, in the Community Chorus, Maplewood, N. J., also over WOR, March 18. Walter Schiller, bass, at Newark, N. J.; and George Sharp, bass, Rutherford, N. J. Several pupils sang Stainer's Crucifixion on Good Friday and Palm Sunday, including Romley Fell at the Brick Presbyterian Church, (New York) noon-day service; in Mum Avenue Presbyterian Church, East Orange, N. J.; and at Mountain Lakes, N. J. On Palm Sunday Mr. Fell sang St. Matthew Passion at Montclair, N. J.; and April 6 he is engaged to sing The Creation for the Newark Music Foundation. Messrs. Weatherford and Miller sang the Crucifixion at St. Luke's P. E. Church, New York City, Palm Sunday evening; and at Bethel Presbyterian Church, East Orange, N. J., Good Friday evening.

Harry Adams, tenor, sang at Christ Church, Hackensack, N. J., on Good Friday. Mary Aitken, soprano, was soloist in a program of music reminiscent of Washington's time, at Dr. Clarence Dickinson's noon-day service, February 19, in the Brick Presbyterian Church, New York, and she recently gave a recital at the Barbizon Club, New York City. Philip Whitfield, bass-baritone, was soloist in a Liszt program at the same church March 11, and in a Tuesday evening musicale at Union Theological Seminary. He recently gave a recital at the Hotel St. George, Brooklyn, N. Y. Mrs. Nelle Wing, soprano, was heard on the Women's Club Hour, WOR, and on the Rainbow Trail program.

## Harold Henry

Harold Henry, pianist and composer, plans to spend the coming summer in New York



Photo by Unity Studio, New York

## HAROLD HENRY

conducting master classes for pianists. This is contrary to his usual custom, which is to take his pupils to the country and have them combine study with outdoor life.

Mr. Henry was in South America last summer, giving recitals in Buenos Aires and Rio de Janeiro. During his career as pianist he has appeared, among other cities, in London, Paris, Berlin, Leipzig, Dresden, Hamburg, Munich, Vienna, Florence, New York, Chicago, Detroit and San Francisco. In addition to playing in recital, he has been soloist with such orchestras as the Orchestre de Paris, the Munich Ton Kuenstler, the Hamburg Volks Symphonie and the New York, Chicago, Detroit, Cincinnati, Minneapolis and Seattle orchestras.

## La Forge-Berumen

Frank La Forge, composer-pianist, was at the piano for Margaret Matzenauer at the Beethoven Association concert in New York, March 14. Mr. La Forge also accompanied Mme. Matzenauer on the organ when she sang an aria from Bach's St. Matthew Passion. Feri Roth, of the Roth Quartet, played the violin obbligato.

Marie Powers, contralto, La Forge pupil, will make her New York recital debut at Town Hall, March 28. Mr. La Forge will be at the piano.

The regular La Forge-Berumen broadcast on April 7 brings Ernesto Berumen and Mary Frances Wood in two-piano numbers.

## Homer Mowe

The Glee Club of St. Anthony's Guild, Paterson, N. J., under the direction of Homer Mowe, gave a concert last month. The soloist was Margaret Bergin, of the Metropolitan Opera, assisted at the piano by Pietro Cimara.

The Homer Mowe Trio—Hazel Brogger, Ruth Jacobson and Elsie Goldberger—broadcast over WOR as a feature of the Perth Amboy Civic program, March 9.

Hazel Brogger, soprano, appeared as soloist with the Elizabeth (N. J.) Male Chorus last month.

Elsie Goldberger, mezzo-soprano, broadcast over WOR, and also sang at the annual Y. M. H. A. banquet in Perth Amboy, N. J.

Louisa Curcio, soprano, appeared in concert in Newark and Paterson, N. J.

Helene Ambrose is appearing in RKO vaudeville.

Ruth Jacobson, soprano, sang in Plainfield, N. J., recently. All are from the Mowe studio.

## Louise Tandy Murch

A score of vocal pupils of Louise Tandy Murch, mother of Edward Murch and former solo soprano of Grace Church, New York, were heard at the Heliconian Club, Toronto, Can., last month. Juniors gave Part I of the program, closing with a sextet of boys; songs and arias by seniors constituted the second portion, a girls' chorus completing this section. Mrs. Murch sang songs by Delius, Weaver and Strickland; and with her son, Frank, played the piano accompaniments.

## Vera Nette

Vera Nette, vocal teacher, recently presented the following pupils in recital at her New York studio: Caroline Edwards, Paula Margolis, Ruth Clayton, Winifred Welton, Gladys Haverty, George Witting, Walter Stockfish, Eugene Snider, and Allan Eagleson, assisted at the piano by William Cowdry. Many guests attended and gave the singers a warm reception. Miss Nette is a member of the voice faculty of the New York College of Music, with which institu-

tion she has been connected for over eight years.

## Florence Ostrander

Betty Whitehill, contralto, pupil of Mrs. Ostrander, was soloist at the third annual concert, February 23, of the White Plains Y. M. C. A. Glee Club, Henry Ebeling, conductor, held in the County Center. She sang songs and arias. Miss Whitehill also appeared in the Bicentennial Meeting arranged by the D. A. R., singing music of the Revolutionary period by American composers.

Dorothy Dell Potter, soprano, has been engaged for Mme. Sylva's Carmen Ensemble; and Gertrude Gibson, another soprano, appeared in a recital at Chalif Hall, New York, March 13. Both are pupils of Mme. Ostrander.

## Francis Parsons

Mme. Ziegler, director of the School of Musicianship for Singers, invited listeners to an evening of song by professional pupils of Francis Parsons, March 8, at the Metropolitan Opera House studios. A lecture by Mr. Parsons on program building preceded the vocal numbers.

## Carl M. Roeder

Felicitations are due Carl M. Roeder for the high-class piano recital given by ten selected pupils, at the Juilliard School of Music, March 11. Among the pianists were several prize winners of recent contests, such as those of New York Music Week, Bamberger, Juilliard, and the Federation of Music Clubs.

There was solid and satisfying interpretation of Bach, Beethoven and Brahms by Gertrude Steinman, Haru Murai (Japanese), Inez Palma, Marjorie Fairclaugh, Doris Frerichs and Edith Schiller; romantic appreciation of Chopin and Schumann in the playing of Florence Bisbee, Katherine Braun and Mary Siegall; and Harriet Merber shone in her brilliancy of performance in excerpts by Prokofieff and Liszt. The clean-cut technic and well-planned climaxes noted aspiration for the artistic by all ten pianists.

Miss Fairclaugh gave a recent recital, including on her program Beethoven's Waldstein Sonata; Intermezzis (Brahms); works by Debussy and Chopin; ending with Liszt's Hungarian Fantasy. F. W. R.

## John Sample

John Macdonald, bass, winner of the recent Society of American Musicians' contest, sang with the Civic Orchestra, February 28; at the Beachview Club, February 21, for the Portage Park Woman's Club, February 26; and in solos and duets at the Medinah Athletic Club, March 6.

Hugo Carver, tenor, appeared in private recital in Highland Park, February 25, and has been engaged to present a program in Lake Forest in the near future. Josephine

(Continued on page 49)

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## CLUB ITEMS

## Music Clubs Hear Julia Vardo

Among the recent activities of Julia Vardo, soprano, are appearances before several New York clubs. Mme. Vardo sang for the



JULIA VARDO

Daughters of Ohio in New York, offering a Handel aria, an excerpt from Debussy's *L'Enfant Prodigue*, and numbers by Daniel Wolf, Peter Warlock, J. B. Weckerlin and Marcel Pollet. The Verdi Club heard the singer in two groups at its Musical and Dramatic Afternoon. Mme. Vardo shared a program with May Barron, contralto, before the American Criterion Society last month. She sang, among other items, Gluck's *Divinites du Styx* and Campbell-Tipton's *Crying of Water*.

## National Opera Club

Baroness von Klenner presided at the March 10 matinee of the National Opera Club, Waldorf-Astoria Hotel, New York, with Mme. Fiqué, chairman of the affair. A large audience enjoyed the remarks of the president; and a program of vocal and violin pieces by Robert Huntington Terry, interpreted by Margaret Speaks, who has a voice of power and beauty; and Hyman Piston, capable violinist. Beal Hober, dramatic soprano, with Alderson Mowbray at the piano, illustrating German opera, sang arias by Weber, Wagner, and Korngold, adding *Der Lenz* as an encore.

Invited honor guests were Harriet Van Emden, Dreda Aves, Gina Pinnear, George Meader, Leonard Liebling, Paul Roters, Carl Hein, and Mrs. John McC. Chase, the last-named making an appeal for club contributions to the Musicians' Emergency Aid fund.

The address of the afternoon, by Leonard Liebling, editor-in-chief of the *Musical Courier*, consumed a half-hour of very interesting facts and fancies on the subject of Modern German Opera. Stating at the outset that "he was totally unprepared" Mr. Liebling chained attention, nevertheless, by his analyses, critical comments, and anecdotes, serious and humorous. He declared modern German opera to be in a transitional state, with its Johnny Spielt Auf, Wozzeck, and other works of this era. The speaker gave illustrations on the piano from Johnny: Pfitzner's recent *Das Herz*; and other works. He mentioned the "Five-minute Operas" as one of the latest vagaries in Germany. "Above them all looms Richard Strauss" said he; "a daring innovator, with musical realism, logical, expressive throughout of plot and text." *Der Rosenkavalier* and *Salomé* were his best examples of the modern opera. Mr. Liebling also spoke of Ernst Toch, extreme German modernist, and played examples from his music. The speaker closed with, "After all, Wagner is the greatest modernist." The talk was applauded warmly.

F. W. R.

## New York Matinee Musicals

On March 9 the New York Matinee Musicals, Rosalie Heller Klein, president, held an active meeting at the home of Mr. and Mrs. Alfred Troemel. The program, in charge of Robertina Robertson and Mrs. Asher Mayer, was given by Henriette Blackwell, contralto; John Deacon, tenor; and Thomas Hughes, pianist. Accompaniments were played by Minabel Hunt and Mary Connor.

## Rubinstein Club Honors Jeritza

Maria Jeritza, who sailed yesterday (March 25) for appearances at the *Opéra Comique* in Paris, and at Monte Carlo, was guest of honor at a luncheon-musical given on March 15 by the Rubinstein Club in the grand ballroom of the Waldorf-Astoria Hotel, New York. A feature of the event was a memorial tribute to John Philip

Sousa, followed by the playing of the Stars and Stripes Forever march. A musical program was given by Betsy Ayres, Anja Sinayeff, Viola Philo, Edythe Browning and Maude Runyan, Tandy MacKenzie, the Liebling Trio and Frederick Persson.

## Contemporary Club

Russel Wragg, of the Burham-Wragg Piano School, appeared with Faith Vilas, American poet, before the Contemporary Club, White Plains, N. Y., in their Ballads with Candle Light program, March 16. For an audience that filled the hall, Mrs. Vilas recited her own ballads and shorter poems, with musical settings by Mr. Wragg, the composer, at the piano. Mr. Wragg also played five of his piano compositions. After the program a reception was given for the artists at the Contemporary Club.

## Saint Cecilia Club

Victor Harris will conduct the Saint Cecilia Club's second concert of this season at Town Hall on April 5. The assisting soloist will be John Goss, baritone; and the program will, as usual, include a number of new works specially written for the club, containing at least one first performance. Among the composers represented are Colin-Taylor, Navin, Kodaly, Fletcher, Richard Strauss and Brahms. The organization is now in its twenty-sixth year and has had Mr. Harris as its only conductor during that time.

(Continued on page 48)

## CONSERVATORIES and SCHOOLS

## Activities of Juilliard Executives

Additional activities of the executives of the Juilliard School of Music, New York, included appearances as piano soloist by John Erskine, president of the school, with the Syracuse Symphony Orchestra in the MacDowell concerto, January 8; and in the same composition during the same month with the Grand Rapids, Milwaukee and Kalamazoo Symphony Orchestras; and two appearances for the benefit of the Musicians' Emergency Aid—February 14, with the Brooklyn Symphony Orchestra in the Mozart E major concerto, and February 17, at George Washington High School, New York, in the MacDowell concerto. Ernest Hutcheson, dean gave a piano recital on March 9 in Bristol, Va., followed by another, March 11, at the Peabody School of Music, Baltimore. Oscar Wagner, assistant dean, was guest speaker, December 4, before the Boston Music Association; and on February 27 before the Baltimore Music Teachers' Association.

## New York College of Music

Ten items made up the March 11 students' concert given at Carnegie Chamber Music Hall, by pupils studying at the New York College of Music. Hein and Fraemke, directors. The performers included pianists, vocalists, ensembles, a harpist and a violinist. In the order of their appearance they were: Josephine Neigel, Marie Sottile, Ruth Epstein, Juliette Sigaline, Vera Wilson, Masha Hackel, Victor Mazzari, Harold Tatar, Louise Lorimer, Jeanne Schwartz, Evelyn Fine, Lorene Rising, Elsie Drechsler, Frederick Dvorch, Bernard Eidam and Erna Field. Music of Haydn will form the program of the March 31 concert.

## Chamber Music Concert by Letz-Willeke Quartet

The sixth event on the course of Chamber Music Concerts at the Juilliard School of Music, New York, brought the Letz-Willeke Quartet, March 16. The foursome consists of Hans Letz and Moses Levine, violin; Conrad Held, viola; Willem Willeke, cello. The assisting artist on this occasion was Gustav Langenus, clarinet.

The ensemble presented quartet No. 12 in E flat major, op. 127, Beethoven; and quintet for clarinet and strings in B minor, op. 115, Brahms. All of the performers are consummate musicians; and they presented the Brahms, particularly, with warmth, charm, and beauty of tone. They play synchronously with ease, and all in all, the recital evinced work of a high order. M. S.

## Guevchenians Collaborate

Professor and Edna Downing Guevchenian, in charge of the music department in Southern Seminary, Buena Vista, Va., arranged and produced several programs during the past month. The Seminary Glee Club gave a concert at the high school, closing with excerpts from *The Messiah*; Mme. Guevchenian was heard in an organ recital at the Baptist Church, Clara Jeffries Key, vocalist, assisting; Prof. Guevchenian, tenor, gave a recital of standard classic and modern songs, and an organ vespers service at the M. E. Church, with Margaret D. Robey, vocalist, closing the series.

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## New York Concerts

(Continued from page 16)

But the composition as a whole is not a startlingly important addition to American literature of this character.

Theodore Sidenburg was the efficient accompanist; and this reviewer left the hall as Mr. Zimbalist and his young pianist were playing encores surrounded by most of the audience, which had crowded to the platform to receive such extra favors.

**Helvetia Maennerchor** took on a festive appearance, with its stage occupied by sons and songs of the Helvetic republic. True to its reputation of being able to turn out audiences of every nationality, New York contributed a substantial number of Swiss nationals and their friends for this annual concert.

The program was long and varied, giving large opportunities to the carefully drilled men. Elsa Moegle, harpist, and Doris Blaul Hoffman, pianist, were the assisting artists. Both performed with expressiveness and distinction.

Mr. Bechtel, the conductor, was roundly applauded for his skillful handling of the chorus and the individuality of his interpretations. The folk airs were particularly effective.

### MARCH 20

**Manhattan Symphony** Henry Hadley's season of admirable symphonic concerts in the Waldorf-Astoria Hotel would be amply justified if for no other reason than that the distinguished composer-conductor has been giving prominence to the works of native American creators—every program so far has contained one such composition.

James P. Dunn came in for consideration on this occasion with his Passacaglia and Theme Fugatum, The Barber's Six Brothers, based on the Arabian Nights Tales. Dunn has painted his various exotic episodes in colorful and individual manner, with originality of invention and facile and piquant handling of the orchestration. The work is a substantial contribution to contemporary music.

In place of Lewis Emery, baritone, who was to have sung, a young and vivacious violinist, Dorothy Powers, played the opening movement of the Tchaikowsky violin concerto with considerable taste.

Conductor Hadley won applause for his artful, searching, and animated leadership, especially in the entertaining Carnival of the Animals by Saint-Saëns, in which Etta K. Schiff and Pauline Sternlicht were the brightly effective piano soloists. Berlioz' Rakoczy March, with Hadley in his most ardent and propulsive mood, concluded the successful evening with a compelling burst of brilliance.

**Toska Tolces** Sunday evening brought Toska Tolces, pianist, in recital at Town Hall. She offered Beethoven's sonata, op. 109; Franck's prelude, chorale and fugue; Schumann's fantasy; Chopin numbers; and pieces by Couperin, Friedmann-Gaertner, Strauss-Gieseking and Sauer. Miss Tolces has poetic fancy and interpretative insight, grounded on firm technical foundation. Beethoven fared especially well at her hands, receiving a reading of interest and skill; and the lighter idiom of the other music found the player no less competent in execution and musicianship. A good-sized audience was generous with its approbation.

**La Argentina** At Carnegie Hall, always compelling mistress of the dance, La Argentina, gave a farewell exhibition of her unsurpassable art before the usual audience of capacity proportions and response. This final 1932 appearance of La Argentina was her forty-eighth in the metropolis since her 1928 New York recital début. She will not return for eighteen months or so.

Familiar numbers made up the program last Sunday evening, among them, the Fire Dance, La Malaguena, Castilla, Corrida, etc., always great favorites with the audiences of La Argentina. The music of the dances at her regrettably last recital was by de Falla, Albeniz, Pitafluga, Granados, Guerrero, San Sebastian, Valverde, and Nin. Her skill, imaginativeness, perfected unity of motion and rhythm, and variety of lovely costumes, again captivated the spectators, and they recalled and encored La Argentina endlessly and gave her not only ringing applause but also spontaneous cheers.

**Rachel Morton** A capable soprano is at Town Hall, who sang Bach's Komm, Süsser Tod and Handel's aria d'Elisa (from Tolomeo), especially well. In some Lieder she emphasized their dramatic sense and meaningful phrasing. Beethoven's Abscheulicher (from Fidelio), also was delivered commendably.

French songs had correct enunciation, and in the concluding English number, the soprano was equally at home. In the latter list,

a poetic creation, My Garden (Dudley) was notably well received. Kurt Ruhrseitz did the artistic accompaniments.

**Charles Blackman** Charles Blackman, violinist, was heard at Steinway Hall in the evening in a program which listed Sicilienne and concerto in E major, Bach; concerto in G minor, Bruch; Gypsy music (Roumanian, Spanish, Russian and Hungarian); nocturne, Harry Meyrowitz (first performance anywhere); Cortège, Lili Boulanger; and Habanera, Sarasate.

The violinist revealed adequate technic in Bach, and a pleasing tone in the Gypsy music and the other shorter pieces. Willy Schaeffer assisted at the piano.

### Other Concerts of the Week

Metropolitan Sunday Night Concert, March 13—Mischa Elman, Corona, Swarthout, Wells, Jagel, Basila.

Nicholas Farley, song recital, Tuesday evening, March 13, Roosevelt Hotel.

Amelia Braddock, song recital, Tuesday evening, March 13, Steinway Hall.

The Dessoff Choirs, Tuesday evening, March 15, New School for Social Research.

Good Cheer Concert, Tuesday evening, March 15, City College.

The Dessoff Choirs, Wednesday evening, March 16, Juilliard Hall.

Columbia University Orchestra, Thursday evening, March 17, McMillin Theatre.

Goethe Centenary Celebration, Saturday evening, March 19, Carnegie Hall.

Max Rosen, violin recital, Sunday afternoon, March 20, Carnegie Hall.

Catherine Carver, piano recital, Sunday afternoon, March 20, The Barbizon.

John Goss and the London Singers, Sunday evening, Booth Theatre.

Gordon String Quartet, Sunday evening, March 20, The Playhouse.

## New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

### Saturday, March 26

Philharmonic Orchestra, Carnegie Hall (E)  
Symphony Concert, David Mannes conducting,  
Metropolitan Museum of Art (E)

### Sunday, March 27

Philharmonic Orchestra, Carnegie Hall (A)  
Yvette Le Bray, costume recital, Guild Theatre (A)  
John McCormack, song, Carnegie Hall (E)  
Percle String Quartet, Dalton School (E)

### Monday, March 28

Marie Powers, song, Town Hall (E)

### Tuesday, March 29

Virgin England Estes, piano, Town Hall (A)  
Philadelphia Orchestra, Metropolitan Opera House (E)

### Wednesday, March 30

Rosina and Josef Lhevinne, two-piano, Juilliard Hall (A)  
Horowitz, Milstein and Piatigorsky, Carnegie Hall (E)  
Donald McGane, violin, Town Hall (E)

### Thursday, March 31

Philharmonic Orchestra, Carnegie Hall (E)  
Bertram Peacock, song, Town Hall (E)  
Graduate School String Orchestra, Juilliard Hall (E)

### Friday, April 1

Philharmonic Orchestra, Carnegie Hall (A)  
Leon Theremin, electrical music, Carnegie Hall (E)  
Edna Weese, song, Town Hall (E)

### Saturday, April 2

Intimate Concert for Young People, Barbizon-Plaza (M)  
Marie and Sergei Radamsky and the Radamsky Vocal Quartet, benefit concert, New School for Social Research (E)  
Philharmonic Orchestra, Carnegie Hall (E)

### Sunday, April 3

Philharmonic Orchestra, Carnegie Hall (A)  
Hofmann, Damrosch and N. B. C. Orchestra, Carnegie Hall (E)  
New York String Quartet, Town Hall (E)  
Manhattan Symphony Orchestra, Waldorf-Astoria (E)

### Monday, April 4

Helene Adler, song, Town Hall (E)

### Tuesday, April 5

Esther Klippert, Soprano Leggiero, Studio Club (A)  
National Orchestral Association, Carnegie Hall (A)  
Hall Johnson Negro Choir and Marion Anderson, Carnegie Hall (E)  
Saint Cecilia Club, Town Hall (E)  
Marcel Grandjany and Rene Le Roy, harp and flute, Steinway Hall (E)

### Wednesday, April 6

Verdi Club, Plaza Hotel (M)  
Pershing Quartet, Juilliard Hall (A)  
Philharmonic Orchestra, Carnegie Hall (E)

### Thursday, April 7

Boston Symphony Orchestra, Carnegie Hall (E)

### Friday, April 8

Philharmonic Orchestra, Carnegie Hall (A)  
Armand Tokatyan, song, Carnegie Hall (E)

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## Press Comments

## Dusolina Giannini in Los Angeles

Dusolina Giannini's recent appearances on the Pacific Coast included one with the Los Angeles Philharmonic Orchestra. The Los Angeles Record called her "the highlight of the entire program." The same writer also stated: "Her fire and delightful stage manner caused a terrific ovation, which recalled her to the stage half a dozen times." The Herald Express was of the opinion that the performance was a "dual triumph for Giannini and Dr. Rodzinski," and called her voice "one of the most magnificent now in the world's spotlight," and the vocalist "a singing actress of first quality."

Miss Giannini's engagements will keep her in this country until the middle of May. Her recital schedule includes Des Moines, Northfield, St. Paul, Greenfield, Brooklyn, Lawrence, Indianapolis, Winston-Salem, Peoria, Chickasha, Tucson, Santa Barbara and Portland.

The Peoria Star reviews a recent appearance of the singer there: "Supercilious compliments were everywhere in evidence last evening when Dusolina Giannini gave her recital at the Majestic Theatre. She surely is a singer whose voice and personality grow on one. It would be interesting to hear her in twelve consecutive concerts, as did the musical people of Sydney, Australia. She thrilled the audience with her brilliant, intense high tones. Would that all singers knew how to sing a high tone! It seems to be so much the fashion to search for it, pianissimo, to slide into it, then to give it all the power one has. Not so Giannini. She sings

her tone at once, with precision and correctness of pitch, whether it be piano or forte. Her soft, sustained work was a delight."

## Barbara Lull in Cleveland

Barbara Lull recently appeared in recital in Cleveland, O. James H. Rogers of the Cleveland Plain Dealer headlined his review: "Barbara Lull Shows Woman Violinist Can Hold Own With Men." Mr. Rogers said in part: "Miss Lull is quite competent to hold her own in any company whatsoever; and that includes the men. What first arrests the listener's ear is the uncommon richness of the tone she draws with suppleness, sweeping bow. It is full, vibrant, trenchant, yet warm and songful in timbre. Miss Lull can make her violin sing persuasively, and she can make it scatter the sparks around when a bit of fireworks is in order."

The Cleveland Press: "Good taste characterizes everything that Miss Lull does in her performance. One sense the play of an artistic conscience that rules out the meretricious and endeavors to set forth the music in direct and unaffected fashion."

## Edward Johnson as Sadko and Peter Ibbetson

Edward Johnson appeared again in the title role of the Metropolitan Opera's recent seasonal revival of Sadko. The New York American commented: "He sang pleasantly, with eloquence and appeal." The Sun: "Doubtless the most vivid impression carried away by the opera-goer attending a representation of (Sadko) for the first time is of the submarine ballet. Next to that would come what should be accorded first place, Edward Johnson's admirable and most triumphant attack of a role exceedingly difficult to make vital. He sang excellently last

night and brought again to the role the skill in character composition and the grace of pose and gesture which, with his singing, have made him eminent among contemporaneous tenors." The Times: "Edward Johnson repeated his finely wrought performance."

Mr. Johnson's singing of the name part in Peter Ibbetson, also a revival for the season, was reviewed in the New York Sun: "Mr. Johnson has not the easiest task in the world to make the continual recitative of Peter interesting, but his art is equal to the demands made upon it." The American headline read: "Edward Johnson Superb in Revival of Taylor's Opera." The Times: "Mr. Johnson led all the principals last night in the admirable distinctness and effect of his diction, and we have always admired the figure of the youthful dreamer and the atmosphere and illusion which he communicates."

The tenor's singing of Taylor's hero in Philadelphia was reported in the Philadelphia Inquirer: "Edward Johnson matched his vocal intelligence in the title role with his skill in acting." The Public Ledger: "... sang beautifully, developed the role well and acted with that sympathy which a work of this atmospherically tragic character demands." The Bulletin: "Mr. Johnson again did excellent work, looking handsome and romantic and acting with pliant ease and telling expression of emotion, while his fluent vocalism revealed tones which, essentially lyric, have enough of the dramatic quality to fill the requirements of the role."

## Lois Von Haupt Wins Critics' Praise

Chalif Hall, New York, on a Sunday afternoon in February held an audience which, from the outset, was interested in Lois von Haupt's playing of both the spinet and the modern piano. Attired in appropriate Colonial costume, she offered music of Washington's time. Two metropolitan dailies commented favorably on her playing, the Herald Tribune alluding to her well-chosen program, and the Staats-Zeitung speaking of her "charm and good taste, clarity of tone, simplicity of style" and "the big applause of the hearers." The Christian Science Monitor called her concert "an inspirational treasure."

In recitals outside of New York City, the Philadelphia Evening Bulletin alluded to her graceful and skillful rendering. "A sincere and magnetic personality" ran the Canadian Chautauquan. "Fine energy and

## PORTLAND, ORE., HEARS HIS SOS



ROBERT BRAINE,

whose orchestral sketch S O S was recently performed by the Portland (Ore.) Orchestra, under Willem van Hoogstraten, elicited the following from the Portland Oregonian: "Turbulent and troubling, descriptive, unusual and modern, it caught the interest of the concert audience, which received it enthusiastically."

night is not to be found today in all the world of song. This outburst of enthusiasm, so unbecoming in the critic, was inspired by her account of four songs by Richard Strauss, which comprised her first contribution to the program. Invested with the glamour of Mme. Austral's gorgeous voice, the Traum durch die Daemmerung achieved an expression of pensive beauty quite unrivaled in literature. To the bravura of the second song, Wie solten wir gehem sie halten, she brought the superb power that makes her, to my mind, the ideal Brunnhilde of the generation."

Edward Moore, of the Chicago Tribune: "Florence Austral never showed herself a more distinguished artist than when she appeared as guest last night. She had been known for several years as possessing one of the finest soprano voices of the generation, one that can enter upon an operatic number, be it of the heaviest dramatic weight or of a lighter lyric texture, and work marvels of beauty with it. Last night she began with a group of German songs by Richard Strauss, and the dignity, restraint and fine feeling that she gave them were a new chapter in her artistic career."

Herman Devries, of the Chicago American: "Mme. Austral is more than singer—she is a finished artist. The wonderful fullness and depth, the range and power, the superb ease with which tone of almost superb phenomenal amplitude is poured forth—these are attributes of her vocalism."

## Leonid Hambro, Eleven Years Old, Gives Program

Leonid Hambro, eleven-year-old pianist, was presented by the St. Cecilia Junior Club of Grand Rapids, Mich., in recital on March 4. The boy, according to the press, "amazed his hearers with his playing of the Bach prelude, sarabande and bourree." He was found to be "a serious young pianist rather than a prodigy with something less than the prodigious technic one associates with the latter term, and much more imagination and intelligence." The youngster is a pupil of Howard Wells.

## Pauline Winslow's Songs Featured

"Much credit is due Miss Winslow, both for her compositions and her work at the piano," commented the Washington, D. C. Post, following her recital, February 26, at the Congressional Club, sponsored by Mrs. W. N. Roach, widow of Senator Roach. Charles Cosentino, New York tenor, sang



LOIS VON HAUPT  
heard in recitals on the spinet and modern piano.

technical dexterity" expressed the admiration of the Toronto Globe; and the White Plains Daily Press was of the opinion that "She has sensitive estimation of values; won a storm of applause."

## Florence Austral in Chicago

Glenn Dillard Gunn, of the Chicago Herald and Examiner, reviewed Florence Austral's recent recital there: "Greater art than that exhibited by Florence Austral last

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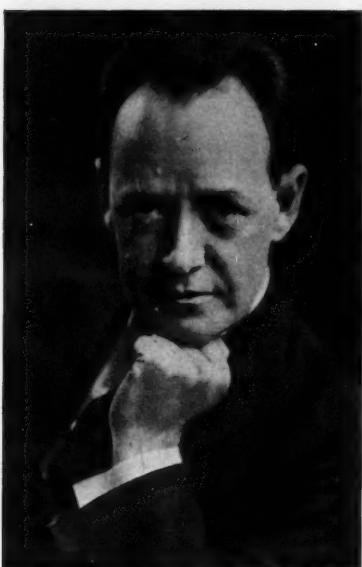
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the Winslow songs, composer and singer being recalled for encores. On February 27 Miss Winslow and Mr. Cosentino appeared at the Utah State Society dinner, Hotel Mayflower, Washington, attended by officialdom. Both were heard by an audience of 2,600 at the Red Cross concert given at Walter Reed Hospital, February 28. Then, on March 1, they presented the program before members of the Matinee Musical Club, Philadelphia, Pa.

**George F. Boyle**

George F. Boyle, composer-pianist, recently completed a concert tour of North



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GEORGE F. BOYLE

Carolina, when he appeared at Duke University, Durham; Meredith College, Raleigh; Catawba College, Salisbury; Lenoir-Rhyne College, Hickory; and Queens College, Charlotte.

The Raleigh News-Observer referred to his program as "distinguished by a variety of moods and brilliance, which made tremendous demands technically." The Durham Chronicle: "Mr. Boyle gave a superb recital, characterized by warmth and depth of interpretation, by vigor, and by color." The Salisbury Evening Post: "Mr. Boyle does Debussy divinely, with all the ethereal charm and delicacy, the mysticism and vague weirdness that belong to this haunting, indescribable musical perfume." The same critic continued: "In his own compositions he is most interesting. He expresses something new and courageous, individual thinking that suggests the Oriental, the changefulness of human emotion, the beauty of aspiration, and the power gained through struggle."

During this trip Mr. Boyle met a number of people who had studied with him in his eleven years at the Peabody Conservatory and the Curtis Institute, and his seven years at the Institute of Musical Art of the Juilliard School. Mr. Boyle is to be heard in several private musicals in Philadelphia this season, and in a two-piano recital with Pearl Boyle at the Juilliard School of Music, New York, April 16.

**Metropolitan Opera Choral School**

The first public concert of the Metropolitan Opera Choral School, Edoardo Petri, director, at the Engineering Auditorium, New York, recently caused the critics to receive the work of the seventy singers with enthusiasm.

The New York Sun commented: "The singing was generally admirable—the singers showed confidence, poise and unanimity, to which qualities are to be added clear diction, correct pitch and spirited intelligence." The New York American referred to its "firm, fine body of tone, their immediate and

(Continued on page 48)



METROPOLITAN OPERA CHORAL SCHOOL, EDOARDO PETRI, DIRECTOR

secure attack, good musicianship and the reflection of sound and effective training along the established rule of part singing—the voices blended beautifully—Mr. Petri conducted with authority."

F. D. Perkins in the New York Herald-Tribune wrote: "A well trained performance. They kept very well together, showed a ready responsiveness to Mr. Petri's interpretative directions and sang the more complex and polyphonic items on the program with clarity of outline and detail." The New York Times carried: "The chorus sang so well that its program, obviously chosen to display its versatility, would have been improved by more music like the first two groups. It was a sensitive and spirited performance that reminded at least one listener of St. John in Lateran's Choir in Rome." "An impressive concert," printed the Evening Journal.

**Hart House Quartet**

A month ago the Hart House String Quartet completed a tour of the United States, from New York to California. The tour is now continuing through Canada. Here are some of the California press comments of the foursome's progress: "The Hart House String Quartet delighted an appreciative audience. The Quartet has attained a fine degree of excellence. Each member is a musician of masterly technique and sympathetic understanding, and as an ensemble their unity of tonal color, tempo and phrasing is a delight to the ear."—Oakland, Cal., Post Enquirer.

"The visit of the celebrated Canadian organization, the Hart House String Quartet, is always a welcomed musical event in this city. Yesterday evening the quartet gave a recital at the Royal Victoria Theatre, and the four players will not soon forget their reception, and the numerous recalls after each of the numbers.

"What a quartet the Hart House is! Stylistic musical epicureans all, individually meticulous, and gorgeous of interpretative insight, in the sphere of chamber music and in ensemble playing."—Victoria, B. C., Times.

**Andre Polah**

Andre Polah, conductor of the Syracuse University Symphony Orchestra, recently appeared as guest conductor of the Pennsylvania Orchestra in Philadelphia, Pa. The Philadelphia Inquirer commented: "A prevailing brisk tempo was maintained by Mr. Polah, who showed entire and intimate familiarity with the detail of this intricate work (Brahms' C minor Symphony). Style of notably spacious breadth marked the imposing introduction . . . the tone was crisp and the style spontaneous, and the general effect was inspiring, with real individuality of interpretation." The Ledger: "Mr. Polah proved his individuality on more than one occasion. His best work was done in Henry Hadley's tone poem, The Ocean. In Dr. Hadley's work Mr. Polah kept admirably to the atmosphere of the several sections and obtained an excellent balance between the respective choirs of the orchestra." The Bulletin: "The audience accorded Mr. Polah an ovation at the conclusion of this number (the Brahms symphony) which left little doubt as to their appreciation of his work."

**Ruth Ray**

At the recent recital which she gave in Bradley College, Peoria, Ill., Ruth Ray was most enthusiastically received by a large audience. The Peoria Star commented: "Each number was followed by salvos of applause interspersed with frequent bravos."

The Journal Transcript criticism ran: "Miss Ray is seemingly always in fine fettle when appearing in recital. Last evening was no exception; in fact I think she never appeared to better advantage. Her fingers are like steel and can fly like the wind. Her musical temperament is such that she can go from mood to mood with never an appreciable break. Peoria and Bradley College are indeed fortunate in having an artist of the fine musicianship and high calibre of Ruth Ray. In the words of Mr.

(Continued on page 48)

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## Press Comments

(Continued from page 47)

Dooly, 'there be fiddlers and fiddlers but there is only wan O'Flaherty,' and in this case I would substitute 'Ray' for O'Flaherty."

## Carlos Salzedo

Carlos Salzedo was soloist with the Baltimore Orchestra on February 21. The



CARLOS SALZEDO

Baltimore Sun's critic wrote: "The first notes of the harp disclosed an instrument of resonant, limpid timbre. Ravel writes for harp with facility and insight, and Mr. Salzedo long has been recognized as a virtuoso in his field, so that the combination had beauty and the stamp of authority. Later Mr. Salzedo was heard in his own composition, *The Enchanted Isle*, a work in which he has employed a great variety of tonal values and technical devices known only to the initiate in harp playing."

## Artur Rodzinski

Artur Rodzinski recently conducted the Los Angeles Philharmonic in an all-Brahms program. The Los Angeles Examiner critic wrote of his conducting of the fourth symphony: "It was a tremendous reading, with many evidences of brilliant instrumentalism." The Times: "In the symphony the first and final sections were noteworthy in exemplifying Rodzinski's sure sway over his men and the interpretative skill. Beautiful, especially, the flow of the initial Allegro non troppo." The Herald: "Motion was actually measured during the very extraordinary performance of the all-Brahms program by the Philharmonic Orchestra, under the sensitive direction of Dr. Artur Rodzinski, last night, and the rhythmic movement of beautifully uttered phrases, long and short, loud and soft, were outwoven into the tangible embroidery of music at its best."

## Margaret Reed Dooley

Margaret Reed Dooley, mezzo-soprano, was praised by the Evening Star, Washington, D. C., February 29, following her recital in Trinity College. This paper calls her "An ideal concert artist"; mentioning "her strong high tones, charming appearance and delightful personality." Reviewing her Steinway Hall, New York, recital the New York Herald Tribune critic said that she "sang with a smooth, well produced tone of agreeable warmth, and displayed intelligence and musicianship in her interpretations."

## Nelson Eddy

Nelson Eddy recently appeared as soloist with the Mendelsohn Club, Albany, N. Y. The Albany Evening News characterized him as "A man who has a platform presence that would carry a smaller voice to success. But he has both the personality and the voice, and last night the audience heard superb control, flawless phrasing and diction and tone that was rich and radiant." The Knickerbocker Press: "They (the audience) recalled from last season a voice of abundant tone, of glowing resonance, of perfect control in phrasing and in building up a crescendo; of dramatic power and

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genial humor. They heard it again last night; a rare, gratifying, inspiring voice."

The preceding day the baritone sang in Buffalo. The Buffalo Evening News commented: "The vocal organ is a rich one, of liquid, flowing quality and brilliance, and the singer's use of the voice is admirable." The Courier-Express: "Mr. Eddy is a splendidly equipped artist with a fine stage presence and a baritone voice of beautiful quality, even register and a breath control that never lessened throughout a long and taxing program. A perfect legato, flawless diction and a distinction of style are other factors in making him one of the rising artists of his day." The Times: "Personality in large measure, an excellent voice, admirably produced and controlled, and glowing dramatic temperament, all are his."

## Ilse Emge

Miss Emge, pupil of Johannes Adler-Selva, was assisting artist at the concert given on March 6 by the Nathan Ensemble at the Educational Alliance, New York. Following the concert, Henry Fleischman, director of the Alliance, wrote Miss Emge as follows: "I want to say to you how keenly we are indebted to you for your very fine efforts in our behalf. Your artistic attainments were appreciated to the fullest extent and I have seldom seen an audience so enthusiastic."

## Denver Orchestra Offers Varied Fare

## Programs by Local and Visiting Artists

DENVER, COLO.—The Civic Symphony Orchestra, Horace E. Tureman, conductor, opened its fourth concert with Berlioz' Roman Carnival overture. Saint-Saëns' symphonic poem, *Omphale's Spinning Wheel*, was next on the program which closed with a finely conceived performance of Brahms' symphony in C minor. Florence Lamont Hinman, mezzo-soprano, was the popular soloist, offering *Jota* by de Falla and *Carnival* by Fouldrain.

Rosa Raisa and Giacomo Rimini, with W. Tyroli at the piano, were presented by the Slack-Oberfelder management as the fifth attraction in the Greater Concert Series. They gave much enjoyment to the large audience in a diverse program of songs, operatic arias and duets.

Lynd Harmon Pashley, violinist, and Ruth Dyer Schoettle, pianist, collaborated in a Saturday Musicale at the Denver Art Museum. Mrs. Pashley played a concerto by Vivaldi and several shorter numbers, with fine tone and good style; Mrs. Schoettle furnishing excellent accompaniments. The two artists closed their program with a musically interpretation of the Grieg sonata in C minor for violin and piano.

The Musicians Society of Denver presented operatic arias and ensemble numbers at Chappell House for its monthly program. A special feature was the piano solos played by Helen Cuno Calogeras, all of them Debussy pieces. LeRoy Elser presided.

The Don Cossack Russian Male Chorus and Serge Jaroff, its director, were most enthusiastically received and highly acclaimed by a large audience which had assembled at the city auditorium for this unusual attraction. This was the sixth concert in the Slack-Oberfelder series, and so far one of the most popular.

Mrs. Schoettle gave a most enjoyable program at Denver Art Museum. In addition to a group of Debussy numbers, she played Withorne's Chimes of St. Patrick's and the Legend of St. Francis Walking on the Waves.

Lamont Opera Club gave a creditable performance of Mascagni's *Cavalleria Rusticana* and Leoncavallo's *I Pagliacci* at Trinity Methodist Episcopal Church. The operas were given in concert form and sung in English. In spite of many difficulties, smooth performances were given reflecting much credit on Florence Lamont Hinman who directed them with skill. Especially enjoyable was the work of the chorus.

What is said to be its most successful annual convention was held by the Colorado State Music Teachers Association at the Brown Palace Hotel. Under the skillful guidance of its president, Edith Louise Jones, a number of enjoyable programs and constructive discussions were heard. A concert of works by Colorado composers showed evidence of considerable talent and ability. The convention instructed a committee to hold a series of master classes by outstanding artists and pedagogues next year.

G. S.

## Earl Weatherford and Foster Miller in Duet Programs

Earl Weatherford, tenor, and Foster Miller, bass-baritone, are appearing in duet programs. The two have often sung together, both in concert and oratorio performances. Their engagements include bookings by the Music Club, Montclair, N. J.; the Chaminade Club, Yonkers, N. Y.; and WTIC of Hartford, Conn., for broadcasts. Both artists also appear in individual programs.

## Club Notes

(Continued from page 43)

## Mrs. Edgar Stillman-Kelley

As president of the Ohio Federation of Music Clubs and past president of the national organization, Mrs. Stillman-Kelley was a recent honor guest of St. Louis clubs, playing the piano in a performance of her husband's quintet for piano and strings, before the Wednesday Club, Mrs. Edward Worcester, chairman. Mrs. Kelley will come to New York to speak at the Women's press Club and other music clubs. April 7-9 she will preside at the Ohio Federation of Music Club convention in Cleveland, O.

## Five Arts Musicale

Mrs. Kurt Gloeckner, president of the Five Arts Musicale, presented Carmela Ponselle, who sang *The Star Spangled Banner*; and Giovanni Martinelli, both guests of honor, at the March 14 meeting of the club at the Hotel Astor, New York. Others introduced were Mmes. Henry Willis Phelps, Frank J. Shuler, Jack W. Loeb; Baroness Katherine Evans von Klenner, Susan Smock Boice; Dr. Anna Hochfelder, William Baldwin Smith, Amy Ray Sowards, Ida Mullen, Henry Elkan, Cesare Sodero, Ray Boswell and F. W. Riesberg.

Delice Quereau, eight-year old violinist, played the Mendelssohn Concerto (first movement) with astonishing ability, receiving an ovation. The Don Avlon String Trio agreeably interpreted works by Victor Herbert; Margarita Orlova gave recitations; Sonya Box was admired in classical dances; and Massenet's *Portrait of Manon*, one-act opera, was sung in English to the accompaniment of the Avlon Trio, with Mr. Elkan conducting. In this work Charlotte Simons sang Aurora with charm; Arturo Filippi, tenor of ringing high tones, and excellent actor, was Jean; James Montgomery sang Tiberge and Frederick Homer was the Chevalier. F. W. R.

## Norma Allen Haine and Etta Barden Hibler

Norma Allen Haine, contralto, and Etta Barden Hibler, soprano and pianist, pupils of Sarah Peck More, recently appeared in costume recitals at the Saturday Afternoon Club, Rockville, Conn.; in Wethersfield, Conn.; at the Girls' League, Hartford High School; and in the Hartford Hospital Training School. The young women presented music of the British Isles, the Continent, and modern America.

## Durieux Chamber Music Ensemble

Members of the MacDowell Club, New York, heard the Durieux Chamber Music Ensemble (Mr. Durieux conducting), March 6, in a program of works by Handel, Mozart, Rimsky-Korsakoff, Pillois and Holst. Louise Stallings sang Jacques Pillois' *Chanson*.

son de Yamina. Five players of harp, flute and strings shared in *Five Hai-Kai*, by the same composer.

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## Gennaro M. Curci With Metro-Goldwyn-Mayer

Gennaro M. Curci has left for California, where he has been engaged by Metro-Goldwyn-Mayer as musical director of their foreign department. His wife, Elvira Caccia Curci, will join the synchronization department.

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## NEW PUBLICATIONS

## New Material for Piano

Reviewed by Leonard Liebling

**Training**, a dance sketch; story and choreography by George Isarlov; music by Alexander Tcherepnin.

The action of the dance concerns two boxers who are training outdoors. A young girl carrying a tennis racket comes on and watches the boxers with fascinated interest. The girl's mother, carrying an umbrella, rushes in and upbraids her daughter. The boxers don dressing gowns, flirt with the maiden, and finally engage in a scuffle with the mother. Enter a young man in tennis costume. He grasps the girl and dances off with her, followed by the enraged mother, who leaves her umbrella behind. The boxers regard it with surprise, doff their gowns and prepare to take a shower bath.

What symbolism is embodied in the foregoing strange plot I cannot make bold to say. Nor is it possible for me to guess why a composer should wish to set it to music.

This piano reduction of the original short "ballet" score is a geometrical affair, and features the fugato (!) style and other severe contrapuntal designs and figurations. Acid in harmony, choppy and totally unlyrical and unmelodious, **Training** may make a realistic or perhaps satirical bid when seen in pantomimic dance and with full orchestral equipment. After reading the "story" and playing the piano score, I was left somewhat drear and dazed. (Universal Edition, Vienna; Associated Music Publishers, New York.)

**Toccata, and Exercises Journaliers**, for piano, by F. Boghen.

The **Toccata** is an energetic essay in broken passages, mindful somewhat of Schloezer, and suggesting also modernistic reminiscences of some of Moszkowski's clever études. The piece offers interesting possibilities for performers who are not bothered digitally when they race through such difficulties in the *tempo allegro rapido* indicated by F. Boghen.

His **Daily Exercises** are in double notes, mostly thirds, and they offer some highly original tests. I have not seen anything better to make the fingers flexible, with consideration of their every angle and position in the playing of thirds. Some of the studies are veritable finger twisters and must be approached with caution, especially those which make 3 and 4 exercise together in intervals as wide as a major sixth; and 2 and 3, and 3 and 5, stretch a diminished fifth. Under proper guidance the **Exercises Journaliers** should enable students to make material improvement in the handling of all intervals, from thirds to sixths. (Heugel, Paris.)

## Folk-Masque

Reviewed by Frank Patterson

**Wakefield**, by Percy MacKaye and John Tasker Howard.

**Wakefield** is the title of the folk-masque designed and written for the United States Commission for the celebration of the two hundredth anniversary of the birth of George Washington. It was first performed at Constitution Hall, Washington, D. C., on February 21, 1932, and was given an extended review in the *Musical Courier* of March 5. To that review nothing need now be added beyond a mere announcement that the masque is published by the Bicentennial Commission in two parts: I: *The Book*, 173 pages; II: *The Music*, 98 pages. The masque may be produced on a large scale or on a small scale, indoors or out-of-doors. Information concerning its stage production is given in the published text.

## Compositions for Cello, Violin, Orchestra

Reviewed by Arthur Hartmann

**Petite Sonate**, for cello and piano, by Fritz Büchiger.

A robust work and well worth a hearing. It has but two parts; the first a vigorous, wilful idea, canonically imitated in wide apart positions on the piano.

The music, somewhat elemental, suggests the early Bartók, though it has no harmonic complications or enigmas. The second (and final) movement with its plain-chant-like character begins gradually to assume more of the character of the first movement until a cadenza is introduced in which the composer demonstrates complete familiarity with writing for the cello in a manner that is effective yet not difficult. A codetta, taken from the first movement, brings the work to an effective close. Good music and strong. There is an omission of a quarter note in the cello part in the first measure, and of dots to the half notes in the piano part of the same measure. (Max Eschig, Paris.)

**Chanson Polonoise**, by Karol Szymanowski; transcribed for violin and piano by Paul Kochanski.

A Polish folk-song, garbed in the sophisticated harmonies typical of Szymanowski. It is repeated through three octaves, on the fiddle, with each time more "embellishments" for the piano and the current almost inevitable double-stoppings on the violin. The transcriber is open to the reproach of supplying fingerings where least necessary, and of writing the harmonics in the last measure in the position as printed. Instead, he might have indicated them, in the identical register, by using the notes A-E (on the D and A strings) with the second finger, in the third position. The second being a

broader and meatier finger, it would have given greater security and a better tone, even in a "perdendosi." (Universal Edition, Vienna.)

**Ghetto Sketches**, for violin and piano, by George Perlman.

As specimens of traditional Jewish music they may have their place, but considered as music *per se* they show that Mr. Perlman has supplied an accompaniment consisting largely of tremolos—pages of it—and some sort of imitations of the head-shaking kind, in augmented seconds. The first (Hebräisch) is close to hysterical ranting. In itself the music is of the kind that within four measures reaches the dominant, and by the eighth measure comes to an end and on the dominant. The second, A Birdling Sings, is not one of Maeterlinck's species, for this is a true bluebird, one who sings through his tears. Also his self-pity becomes a trifle wearisome. In Hush! The Rabbi Dances, that worthy also weeps and wails until he comes to his Terpischorean evolutions, in minor mode. These are purely "atmospheric" pieces. (Carl Fischer, Inc.)

**Violin Class Method**, by Karl D. Van Hoosen.

Another class method, with the usual photographs and so forth. The author jumps from the first to the third position, then takes up the second position. However, he leaves this optional with the teacher. There are also ten short pieces, taken from the old masters, and some are cleverly arranged for three and four violins in a manner that lets each little player step into prominence. There is, however, a brutal mutilation of the portion of the first Tutti of the Beethoven violin concerto (arranged for one fiddler playing in the first position, the other in the third position, thus playing octaves (?)) a thing which speaks enough for the musical taste and esthetic values of the author and his collaborators, for that exact spot could and should have been carried on as Beethoven wrote it, even if substituting sustained notes for the tremolos. (Carl Fischer, Inc.)

**Pieces for Theatre or Chamber Orchestra**, by Charles Ives.

It would be hypocritical to claim any sympathy with the sort of thing that Mr. Ives has here produced, unless one agrees that music is to go the way of complete atonality, arbitrary ugliness, affectations in notation and excruciating stretches of laws of over-and-under-tones and particles of rhythmic combinations. The "pleasure" of such compositions must lie in the mind of the creator, for certainly it is not in the ear of the listener. (New Music, January, 1932.)

**Deux Danse**, by Ernesto Halffter.

The **Danse de la Bergère** suggests in attractive manner the pastorale, the tinkling

of small bells and yet it has movement and is decidedly Spanish, with its three-measure Codettas. This is an effective piece of music, even if the violin transcription by Paulo Manso is not entirely good, though far removed from being bad. Somehow these two pieces are called "transcriptions for piano and violin," even though a mere glance shows that the piano is in the subordinate position of accompaniment. Perhaps Mr. Manso, excellent musician that he must be, is a pianist and therefore one misses that last edge of violinistic knowledge. **Danza de la Gitana** is too long and the repetition of an entire page might profitably have been avoided. It is excellent music and should be heard. (Max Eschig, Paris.)

**Trois Pièces**, for violin and piano, by Jacques Pillois.

It could scarcely be claimed that these creations might mean much to the violinist or that they have any particularly individualistic musical expression. The first, **Jeux**, (Play) was written in "New York, U. S. A. 1929"; the second hails from "Northampton, U. S. A. 1930"; and the third **Sérénade Espagnole** (which especially in the middle-section seems as Spanish as Gounod) came from "Fontainebleau, France, 1929." American inspirational activities have more artistic work than the one from his native France. (Durand et Cie, Paris.)

in recital at Roerich Hall, New York, in a program which included songs by Purcell, Giordani, Schubert, Brahms, Carew, Mana-Zucca, Lieurance, La Forge; and arias from Louise, Cavalleria Rusticana and Tannhäuser.

**Yvette Le Bray**, soprano, will give a program of Song Portraits in costume at the Guild Theatre, New York, March 27.

**Clara Lieber**, mezzo-contralto, recently returned from an extensive tour in Three Little Girls.

**Greta Blechman**, soprano, was soloist at the Mana-Zucca Music Club in Miami, Fla., on January 26.

**Betty Wayne**, coloratura soprano, sang at the Hotel Astor, New York, February 16 for the Bronx Hospital Association.

**Christine Caldwell**, soprano, is preparing for a New York recital in the fall.

All are pupils of May Stone.

## Mrs. Wood Stewart

**Allie Ronka**, soprano, was soloist on March 17 with the Brahms Chorus of Philadelphia in a performance of the Bach St. Matthew Passion.

**Mildred Kreuder**, contralto, has been asked to sing the Messiah with the New York University Chorus at the Baptist Convention in Atlantic City, N. J., in May.

**Elizabeth Druckenmiller**, soprano, was re-engaged as soloist at the Franklin Reformed Church, Nutley, N. J.

## The Studio Concert Society

The Studio Concert Society, formed by Frederick Dixon for the purpose of hearing intimately the best in musical literature, offers opportunity for students and laymen to broaden their knowledge of musical literature and to become familiar with the works of classical and modern composers.

Mr. Dixon has given a series of six programs during the fall and spring of 1931 and 1932 in his New York studio, the meetings being on the last Sunday afternoons of October, November, December, January, February and March. The season will close with a public recital devoted to Chopin at the Hotel Astor, New York, on April 3. It is purposed by the society to organize affiliated groups according to the pattern inaugurated by Mr. Dixon.

## Studio Notes

(Continued from page 42)

**Haynes**, soprano; **Arch Cannon**, tenor, and **Sydnie Cooley**, contralto, members of the **Brahms Quartet**, are singing regularly on the **Meditation Hour** over WBBM.

**Avis Fiske**, soprano, is heard every evening over WJJD on the twilight program.

**Mitzi St. Clair**, mezzo-soprano, sang a group of songs at a tea in the Belmont Hotel, February 24.

**Josephine Haynes** and **Arch Cannon** presented the program for the Sunday afternoon musicale at the Medinah Athletic Club, February 28.

All of these artists are from the Sample Studios in Chicago.

## Edgar Schofield

Edgar Schofield, baritone and vocal teacher of New York, presented a number of his pupils in recital at his studio, March 4th. Those appearing were **Elliot Newbrook**, **Ruth Lake**, **Edgar Frey**, **Dorthea Garrett**, **Arthur Bailey**, **Emelie Gregoire**, **Paul Haskell**, **Juliet Hughes**, **Ransom Steele**, **Virginia Marvin**, **Adele Breaux** and **John Deacon**. There were arias by **Handel**, **Puccini** and **Verdi**; two old English numbers; a **Bizet** excerpt; the **Bell Song** from **Lakmé** (Delibes); German items by **Graben-Hoffman**, **Brahms** and **Schumann**; and songs in English by **Homer**, **Cox**, **Martin**, **Rogers**, **Campbell-Tipton** and **Salter**. Mr. Schofield's students all bear the stamp of clear and well-routed training. There is no uncertainty, either of technic or interpretative intent; and several of the voices were of marked natural beauty. There was an audience which filled the studio and applauded warmly. A reception followed the program.

M. L. S.

## Rhea Silberta

**Mary Lochren**, pupil of **Rhea Silberta**, sang recently in Plainfield, N. J. The *Courier News* of March 5 commented: "Mary Lochren proved beyond a doubt that hers is a voice that will be heard from. Naturally the audience was friendly and cordial in its applause, but it had something to be enthusiastic about. In a program designed to illustrate her technical proficiency and quality of tone, Miss Lochren displayed the real coloratura quality in a voice that is quite luscious at times, with splendid intonation, and an absolute adherence to the pitch which is not at all usual in young singers. Miss Lochren is off on the right track."

**Sylvia Curkin** was guest artist on the *Garden Melody* program over *WEAF* on March 15.

**Marjorie Goldman** presented a program of songs on March 15 over *WOW*.

## May Stone

**Erna Miru**, dramatic soprano, sang **Santuzza** in *Cavalleria Rusticana* with the *Educational Opera Company* in Nutley, N. J. in January. On January 30 she appeared

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THE WALDBAUER-KERPELY QUARTET WITH BARON FRIEDRICH KÖRANYI, Hungarian Minister of Finance, after a concert in Budapest, where the quartet played compositions by the statesman. (Wide World photo)



H. E. BAILEY, Boston pianist, photographed with Mrs. Bailey on board the SS. Lafayette en route from France. (Photo by courtesy of the French Line)



ITALIAN MUSICIANS IN ROME LISTENING TO NEGRO SPIRITUALS from Fisk University being sent to Europe over the transatlantic wireless circuit by the Columbia Broadcasting System. The program was heard in twelve countries. Left to right: Thomas B. Morgan, United Press correspondent; Signora Pallotelli, Signora Respighi, Ottorino Respighi, Alfredo Casella, Signora Casella, Francesco Pallotelli, editor of *La Nuova Italia Musicale*; Signore Corti, Cesare Saerchinger, Mrs. Saerchinger, Mario Corti, Italian violinist; Vincenzo Tommasini, Italian composer.



MR. AND MRS. S. ROBINSON, of Northampton, Mass., on board the SS. Lafayette en route for Europe. Mr. Robinson is professor of music at Smith College. (Photo by courtesy of the French Line)

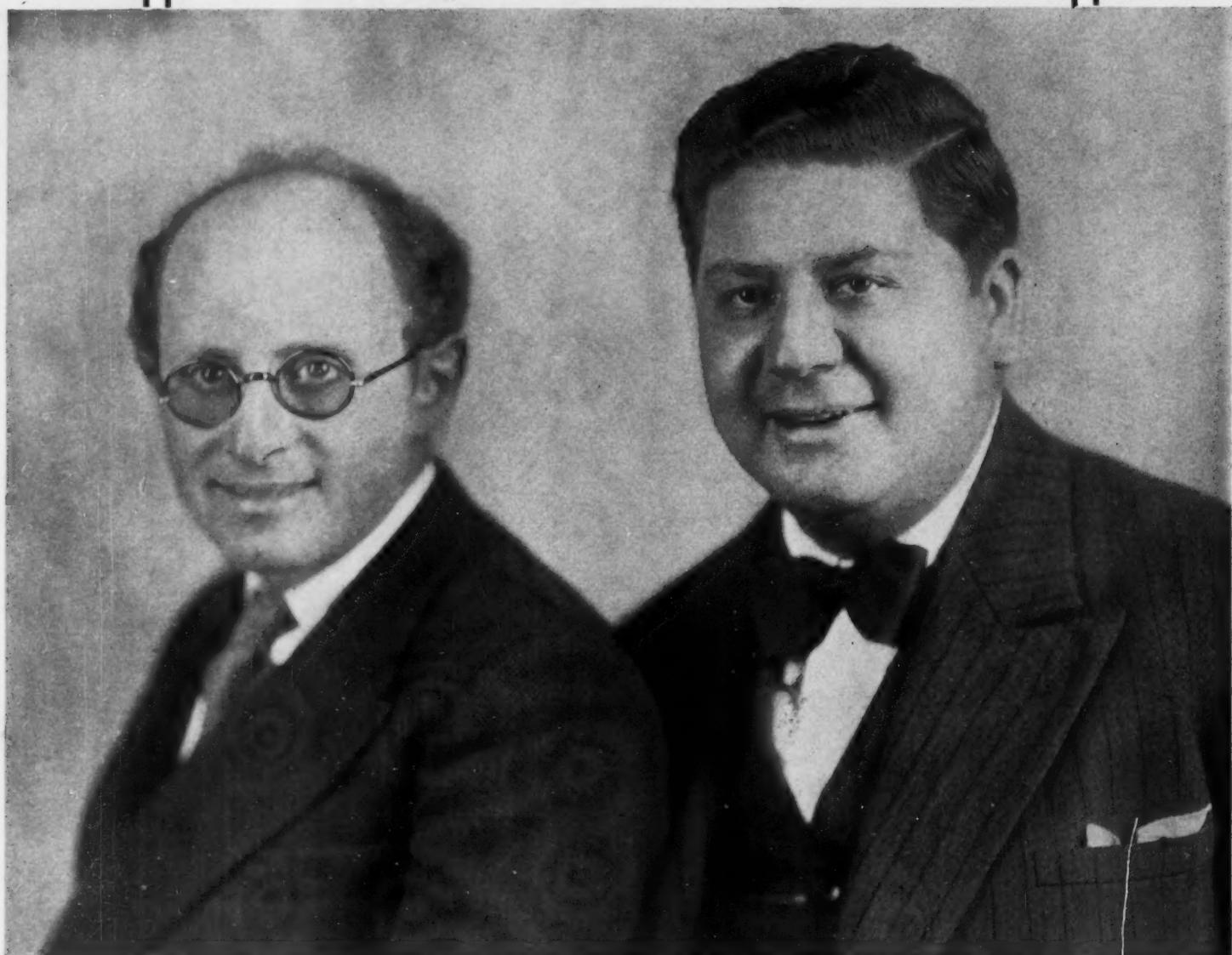


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